

The University of Chicago

THE SCHNADERHÜPFEL: AN ALPINE
FOLK LYRIC

A DISSERTATION SUBMITTED TO THE
FACULTY OF THE DIVISION OF THE
HUMANITIES IN CANDIDACY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF GERMANIC LANGUAGES
AND LITERATURES

1936

By
WAYLAND DEBS HAND

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INTRODUCTION

In an age that is witnessing, as some scholars think, the gradual dying-out of folk song, one looks to the sequestered Alpine valleys of southwestern Germany and the adjoining regions of Austria, Bohemia, and Switzerland and hails there with delight a living folk song--the Schnaderhüpfel. Elard Hugo Meyer,¹ speaking for a large circle of critics of his time, did not hesitate to call it the most genuine of folk songs; but happily avoided any discussion of what he meant by "genuine." In the same sentence, however, he did betray a possible basis for his judgment, viz., the present vitality² of the Schnaderhüpfel as evidenced by its new and continuous creation. But what of the pertinent matters of ultimate authorship, "pure" transmission, etc., that the term "genuine" conjures up in the mind of the folk song investigator?

Lest we lose ourselves, as others have done, in the maze of such imposing descriptive terms as uralt, urwüchsig, urkräftig, that in a boundless enthusiasm have but obscured essential problems and rendered difficult a real approach to an understanding of the Schnaderhüpfel, we must at the outset of this study take cognizance of the fact that we are dealing here, not with a folk creation that has kept itself wholly pure and undefiled from its beginning--whenever that may have been--but rather with an organic entity that has been as impressionable to environment and

¹Deutsche Volkskunde (Strassburg, 1898), p. 316: "Es ist das echteste aller Volkslieder und fast das einzige, das noch immer neu geschaffen wird." Cf. Karl Reuschel, "Das Schnaderhüpfel" in Volkskundliche Streifzüge (Dresden and Leipzig, 1903), p. 103.

²Over against the statement of Gummere (The Beginnings of Poetry [New York, 1901], p. 407), that "it is slowly degenerating and even disappearing, in spite of its tenacity, its vigour, and the love felt for it by the peasants of those conservative regions," Greinz (Tiroler Schnadahüpfeln, collected and published by Rudolph Heinrich Greinz and Josef August Kapferer [Stuttgart and Berlin, 1908], I, vi) says: "In einem einzigen Bergthal entstehen vielleicht während der langen Winterabende eines Jahres mehr Schnadahüpfeln, als unsere Sammlung umfasst." Cf. Alois Hruschka and Wendelin Toischer (Deutsche Volkslieder aus Böhmen [Prag, 1891], p. xiii) who vouch for the song a remarkable virility.

as susceptible of change as the imaginative peasants themselves who have cultivated the Schnaderhüpfel through the centuries.

This matter of environmental change would present ordinarily in and of itself enough difficulties to the investigator if he were concerned only with bona fide folk creation. Of this he can not be assured, since literally hundreds of Schnaderhüpfel from the pens of known poets have found their way into folk channels to pass unquestioned later as genuine folk products.³ Not only the printed page has served as a corruptive influence on the natural folk growth of the Schnaderhüpfel, but perhaps an even more insidious agent: the singing societies.⁴ Originating in urban centers, and traversing the surrounding countryside, these organizations with their generous repertoires of pseudo-folk song, art-Schnaderhüpfel, Bänkelgesänge, and other songs of distinctly urban cast have captured popular fancy and left an indelible mark on the development of the folk song. The resultant admixture of "artificial" folk song with "pure" folk song need disturb only the purist in folklore or the hapless investigator in folk song who approaches every problem with visions of an unbroken chain from antiquity. The baneful effects of attempts to revivify folk song are admittedly great, yet in the case of the Schnaderhüpfel itself the actual harm done has been perhaps overemphasized. Organically, we may rest assured, the Schnaderhüpfel has not been changed by its contact with civilization; it has only been colored. In the process, moreover, it has lost little, if any, of its vital quality. Of what, then, is this tremendous vitality born that resists menacing degenerative influences and continues to nourish this type of folk song when, as we have said, folk song almost everywhere is reckoned among the moribund folk arts? Not in the

³John Meier in his brilliant essay "Volkstümliche und kunstmässige Elemente in der Schnaderhüpfelpoesie," Beilage zur Allgemeinen-Zeitung (München, 1898, No. 226), shows conclusively that borrowing from art poetry into folk poetry is a problem to be reckoned with in Schnaderhüpfel study. Cf. Fritz Gundlach, Tausend Schnadahüpfeln (Leipzig, 1892), p. 15; Hermann Dunger, Rundas und Reimsprüche aus dem Vogtlande (Plauen, 1876), pp. xli f; Karl Reuschel, op. cit., p. 126; Hans Naumann, "Studie über das Schnaderhüpfel," Bayerischer Heimatschutz, XXIII (1927), 136 f; Adolf Hauffen, "Das deutsche Volkslied in Österreich-Ungarn," Zeitschrift des Vereins für Volkskunde, IV (1894), 17 and references cited there.

⁴Franz Kohl, Echte Tiroler-Lieder (Wien, 1899), pp. xxxix ff; id., Erste Nachlese, ibid., 1900, pp. vii ff.

fact, certainly, that the Alpine peoples are more cut off from the inroads of civilization than folk groups elsewhere,⁵ nor even in a religious or racial piety that wills to perpetuate itself in song, but in the personal, living quality of the Schnaderhüpfel that derives its nourishment from real life and then flows back into life to enrich and to give new meaning--therein lies its vitality! In the vast reservoir of throbbing human experience, then, the Schnaderhüpfel bathes itself afresh with every generation and thus maintains everywhere and always the full, ruddy flush of life. But even the brief continuity of a single generation is too long a period, for, except as it draws on purely mechanical devices inherent from earliest times in the genre and except as it echoes a few timeless lines of folk poetry, this Kind des Augenblicks⁶ derives its inspiration wholly from the moment. This fact is significant, since a freshness born of the fleeting moment accounts, not only for the evanescent, almost capricious nature of the Schnaderhüpfel, but for its rugged lyric power as well--a surging power that flows spontaneously from the heart of the singer before he has had time to modify or embellish.

To understand the underlying spiritual and poetic nature of the Schnaderhüpfel, or any folk song for that matter, we must know something of the physical background⁷ in which the singer himself moves. The Schnaderhüpfel singer, a doughty mountaineer who breathes the free, bracing air of the timber-line, who quenches his thirst with sparkling water as it gushes from the earth or races down a mountain brook, and who peers out over shining Alpine vistas possesses as a natural heritage a zest for the life in which he is master. This sense of security and dominion with which nature blesses him explains the lightheartedness of his outlook

⁵Hauffen (op. cit., p. 1) exaggerates, it seems to me, the whole matter of geographical isolation.

⁶Greinz, op. cit., p. vii. "Es sind Producte des Augenblicks, die vielleicht am selben Tage wieder vergessen werden, an dem sie entstanden." Cf. Friedrich Hofmann, "Rundschau über die Schnaderhüpfelsliteratur," (Frommanns) Die deutschen Mundarten, IV (1857), 370.

⁷Otto Böckel, Psychologie der Volksdichtung (2d ed.; Leipzig and Berlin, 1913), pp. 50 ff, and especially p. 50: "Landschaft bzw. Daseinsbedingungen und Temperament der Völker beeinflussen sowohl den Grundcharakter der Weltanschauung, die sich im Volkslied spiegelt, als auch die Auswahl der Liederstoffe und Liederarten."

on life, lends a pervasively bright color to his word and his song,⁸ and is reflected quite as often in pungent humor, quick and devastating wit, and roguish presumption as in a lusty yodel of delight in the bounties of nature.⁹ In the naive satisfactions of the love relationship, in which the Dirndl stands her ground gallantly against her Buab in the heated battle of word and song, this smug sense of dominion gives way to the sportive mood of challenge. Accordingly, the Schnaderhüpfel shifts quickly to the bantering, jestful tone of erotic satire, bristling often with an epigrammatic pointedness that vanquishes all before it.

The value of the Schnaderhüpfel as a documentation of life and thought of the people who sing it has been set forth in many a persuasive essay. It is probably no overstatement to say with that celebrated collector, Ludwig von Hörmann,¹⁰ that the Schnaderhüpfel is the most complete, most direct, and most valid index of the life, feeling, and thought of the inhabitants of the Alpine regions. While it is impossible to reproduce in a single example any adequate part of the kaleidoscopic fullness and vitality of life and thought expressed in the simple, unpretentious pattern of the Schnaderhüpfel, the following with its unveiled frankness gives an insight of some definitive value:

Und a Schnaderhüpfai
Is an offen's Briefai,
Und do steahrt's deutli drin,
Wia diar's is in dein Sinn.¹¹ (GK I 71b)

Our knowledge of the historical development of the Schnaderhüpfel is at best scant. This lack of any coherent account of the genre before we come upon it in full bloom in virtually our own day arises from the fact that the earliest mention of the Schnaderhüpfel falls in the last decade of the eighteenth century.

⁸Hofmann (op. cit., p. 74) calls it "Das lustigste deutsche Lustlied." Cf. Gundlach, op. cit., p. 6.

⁹Reuschel, op. cit., p. 105. Cf. E. H. Meyer, op. cit., p. 317.

¹⁰Schnaderhüpfeln aus den Alpen (2d ed.; Innsbruck, 1882), p. x. Cf. Adolf Strack, "Hessische Vierzeiler," Hessische Blätter für Volkskunde, I (1902), 30; Gundlach, op. cit., p. 6.

¹¹This poem, perhaps originally from the pen of Franz von Kobell (Schnadahüpfeln und Sprücheln [München, 1846], No. 4), is a good example of the manner in which art creations are perpetuated in folk circles until they become recreated Volksgut.

Friedrich David Gräter, writing in the third volume of his periodical, Bragur (1794) "Über die teutschen Volkslieder und ihre Musik," alludes to it, but without specific name. Strolz,¹² whose essay is a source for all subsequent studies on the genre, gives (1807) a vivid account of the Schnaderhüpfel and lists a score of bona fide examples. Unfortunately he makes no attempt to trace their development previous to his own time; but the fact that he writes of a tradition in full bloom allows us to presuppose a flourishing growth much earlier.

Although the earliest documented Schnaderhüpfel, a slightly bookish one coming from Appenzell, dates from 1754,

Minen, minen, ist en finen
hinecht will ich en inenlon;
bis um nüne, bis um zehne
soll ihm's thörle offen ston,¹³

standard collections did not begin to appear much before the middle of the nineteenth century.¹⁴ Publishing activity of this kind reached its height toward the end of the century, and popular collections with an eye more to commercial considerations than to

¹²"Schnodahaggen, Unterinnthalische Volksliedchen," Der Sammler für Geschichte und Statistik von Tirol, II (1807), 69-96. To the pioneer studies of Schnaderhüpfel belongs also that of Friedrich Hofmann, "Rundschau über die Schnaderhüpfelsliteratur," (Frommanns) Die deutschen Mundarten, IV (1857), 73 ff, 369 ff, 513 ff), valuable for its bibliographical data, especially for its treatment of the geographical distribution of the Schnaderhüpfel.

¹³T. Tobler, "Zur Geschichte des Schnaderhüpfels," (Frommanns) Die deutschen Mundarten, IV (1857), 379. Cf. Ludwig Tobler, Schweizerische Volkslieder (Frauenfeld, 1882), p. 211 for a more popular version. Franz M. Böhme (Geschichte des Tanzes in Deutschland [Leipzig, 1886], I, 222) attributes lack of documentation to the extempore character of the Schnaderhüpfel.

¹⁴Hermann Dunger with his Rundas und Reimsprüche aus dem Vogtlande (Plauen, 1876), a volume containing over one thousand examples, together with an exhaustive essay and a short musical supplement, and Gustav Meyer with his "Studien über das Schnaderhüpfel" (Essays und Studien zur Sprachgeschichte und Volkskunde [Strassburg, 1885], I, pp. 332-407) have supplied the foundation upon which almost all subsequent investigation rests. Fritz Gundlach (Tausend Schnadahüpfln [Leipzig, 1892], Hans Grasberger [Karl Birkenbühl], Die Naturgeschichte des Schnaderhüpfels [Leipzig, 1896], and Karl Reuschel (Volkskundliche Streifzüge [Dresden and Leipzig, 1903], pp. 103-127) have contributed enthusiastic essays. Richard Steffen ("Enstrofig Nordisk Folklyrik," Bidrag till kännedom om de Svenska Landsmålen ock Svenskt Folkliiv, XVI, 1 [Stockholm, 1898]), following Meyer, investigates the broader problem of European dissemination, with special emphasis on Scandinavian forms. Rotter's Der Schnaderhüpfl-Rhythmus ("Palaestra," XC; Berlin, 1912) supplants all previous metrical discussions.

scholarship have appeared in unending procession down to our own day.

A dating of the rise of the genre by internal evidences is no more rewarding. Even where stock poetic devices have obviously been appropriated from folk song, proverb, tale, and other folk tradition or even where they betray literary origin, we are unable to establish the time of borrowing with any degree of certainty.¹⁵ In fact, a single Schnaderhüpfel, owing to the peculiar freedom of its structure, may be compounded haphazardly from elements of widely different ages.

Since folk song, in common with other borrowed Volksgut, has been disfigured beyond recognition, we have at best only a few fragmentary lines that can be identified as direct borrowings into Schnaderhüpfel, and as far as I am able to find, but a single verse that preserves an entire folk song theme.

Mei Herz und dei Herz
Is klan verbund'n,
Und der Schlüss'l zu'n aufmach'n,
Wert niemer g'fund'n.¹⁶ (PH I 1433)

Quick to see in this verse a direct perpetuation of the immortal love song from an anonymous female hand, preserved to us in the writings of Wernher, a twelfth century Tegernsee poet:

Dû bist mîn, ich bin dîn:
des solt dû gewis sîn.
dû bist beslozen
in mînem herzen:
verlorn ist daz sluzzelîn
dû muost och immer darinne sîn,¹⁷

Grasberger and others have dated the rise of the genre from that time.¹⁸ While in most of the variants it appears without the first two lines, as in the Carinthian example, other Schnaderhüpfel use

¹⁵Karl Euling, Das Priamel bis Hans Rosenplüt ("Germanistische Abhandlungen," XXV [Breslau, 1905], 180). "Freilich kann von Chronologie keine Rede sein, Jüngstes und Ältestes erscheinen in buntem Gemisch." Cf. Anton Schlossar, Deutsche Volkslieder aus Steiermark (Innsbruck, 1881), p. xxix.

¹⁶For variants of this theme in Schnaderhüpfel cf. G. Meyer, op. cit., pp. 343 ff; Hauffen, op. cit., p. 13; A. Kassel, Sprüche (Schnaderhüpfeln) im elsässischen Volksmund (Strassburg, 1912), No. 64; E. K. Blümml and F. S. Krauss, Ausseer und Ischler Schnaderhüpfel (Leipzig, 1906), p. 155, No. 334.

¹⁷Des Minnesangs Frühling, ed. Friedrich Vogt (Leipzig, 1911), p. 3.

¹⁸Grasberger, op. cit., p. 19. Cf. Hyazinth Holland, Geschichte der altdeutschen Dichtkunst in Bayern (Regensburg, 1862), p. 84. Cf. E. H. Meyer, op. cit., p. 315.

the introductory lines and discard the body, substituting in its place another conclusion, e. g.,

Ich bin Dein,
Du bist mein,
Du goldenes Mädchen,
Dreh dich fein.¹⁹

Bolte²⁰ shows that the theme, Du bist mein, ich bin dein, found its way by 1400 not only into the currents of folk song and into the spiritual songs of the mystics, but into the marriage ceremony as well,²¹ leaving an echo in folk thought and in literature through the seventeenth century. In view of this wide dissemination and popularity it is perhaps more likely that the Schnaderhüpfel adopted this beautiful figure at this later time than from the earliest tradition.

As a criterion by which to establish the age of the Schnaderhüpfel a chance observation on a poetic convention is wholly unavailing, and we must turn to more concrete evidence. Rotter,²² by pointing out its relationship to the Ländler, a peasant dance indigenous to the Schnaderhüpfel area, has given us, it seems to me, the only possible key to a solution. Writers before him, it is true, have called attention to this dependence of the Schnaderhüpfel on the dance,²³ but none has pursued the

¹⁹Hauffen (op. cit., p. 13) also gives several variants.

²⁰"Dû bist mîn, ich bin dîn," Zeitschrift für deutsches Altertum, XXXIV (1890), 161 f.

²¹Luther in his Tractat von Ehesachen (D. Martin Luthers Werke, kritische Gesamtausgabe [Weimar, 1910], XXX, Part III, 211 f), calls attention to this betrothal formula. Cf. Schweizerisches Archiv für Volkskunde, XI (1907), 273; XV (1911), 185 f. Cf. Arthur Kopp, Ein Sträusschen Liebes-Blüten im Garten deutscher Volksdichtung gepflückt (Leipzig, 1902), pp. 4 ff. For references not cited here see Archer Taylor's comprehensive bibliography, An Index to "The Proverb" ("FF Communications," No. 113; Helsinki, 1934), p. 75. He has called my attention to an interesting occurrence in Shakespeare of this betrothal formula (Measure for Measure, V.1).

²²Op. cit., pp. 13 ff.

²³Hörmann, op. cit., p. xvii. "Waren doch sicher diese Liedchen, wie schon der Name Schnaderhüpfel und der lebhaftes Rhythmus beweist, ursprünglich für den Tanzboden berechnet und verdanken demselben ihre Entstehung. Denn Tanz und Gesang gehören (bald wird man sagen müssen gehörten) unzertrennlich zusammen." Cf. Grasberger, op. cit., pp. 27 ff; Hruschka-Toischer, op. cit., p. xiii. Naumann (op. cit., pp. 135 f) and Julius Sahr and Paul Sartori (Das deutsche Volkslied ["Sammlung Götschen," Nos. 25,

matter beyond a bald statement of fact. On a basis of a comprehensive study of rhythm Rotter shows that the Schnaderhüpfel borrowed the peculiar melodic structure of the dance, serving itself, indeed, as a sort of vocal prelude, if not an actual musical accompaniment of the dance.²⁴ Before the nineteenth century, the Schnaderhüpfel broke away from its traditional dance setting and established itself as an erotic, satiric, and epigrammatic monostrophic song--the form in which it lives today.²⁵

Wolfram's²⁶ objection to Rotter's late dating [ca. 1700]

132; 4th ed; Berlin and Leipzig, 1924], II, 32) are later writers who have dealt with this problem.

²⁴Rotter bases his conclusions not only on the internal agreement between the dance and the song, but also on the earliest written accounts of the dance, all of which allude to the Schnaderhüpfel as a prelude, but not as an actual accompaniment of the dance. "Wir haben bereits darauf hingewiesen, dass die Schnaderhüpfelweisen und die Ländlerweisen im Grund genommen nicht unterschieden sind. Das bestätigen denn auch die eben mitgeteilten Berichte. Ich erinnere nachdrücklich an jenes, 'die wesentlichste Bestimmung' der Schnaderhüpfel sei ihre Verwendung beim Tanz" [Strolz, *op. cit.*, p. 72]. Und der Name selbst (Schnaderhüpfel = Schnatterhüpflein) weist ja unzweifelhaft auf den Tanze hin; man möchte geneigt sein, zu glauben, dass es ursprünglich der Tanz gewesen sei, der diesen Namen getragen habe; ein Tanz, bei dem der Gesang eine wichtige Rolle spielte; und dass erst nachträglich der Name vom Tanz auf das Lied übertragen worden sei" (*op. cit.*, p. 16). Rotter's etymology, which Gundlach (*op. cit.*, pp. 9 f) also shares, is based no doubt on Hofmann: "Das Schnaderhüpfel ist nicht von 'Schnitter' abzuleiten [as Schmeller says (Bwb II, p. 587)], sondern von 'schnattern' . . . denn es ist ein Gesangstückchen, das nicht mit der Gemessenheit, Aufmerksamkeit, ja fast Andacht vorgetragen wird, wie man ein 'Lied' singt, sondern das man mit einer Tanzweise oder gar zum Tanz herschnattert, herplappert oder herunter schlumpert" (*op. cit.*, p. 73), and on earlier writers such as F. Tschischka and J. M. Schottky (*Oesterreichische Volkslieder*, 2d ed.; Pesth, 1844], p. 106) and J. G. Seidl (*Almer: Innerösterreichische Volksweisen* [Wien, 1850], I, 111).

²⁵Rotter, *op. cit.*, p. 21. Cf. Anton Werle, *Almrausch: Almlada aus Steiermark* (Graz, 1884), p. 480.

²⁶"Die Frühform des Ländlers" *Zeitschrift des Vereins für Volkskunde*, XLIII (1933), 141. "Sogar als reines Tanzlied können wir das Schnaderhüpfel noch nachweisen. Nachrichten aus dem Bayrischen Wald besagen, dass dort in manchen Gegenden Ländler existieren, zu denen keine wie immer geartete Instrumentalmusik gespielt, sondern nur gesungen wird." Hruschka-Toischer (*op. cit.*, p. xiii) give strong confirmation to Wolfram's view: "Ursprünglich waren diese Vierzeiligen alle Tanzliedchen. Sie wurden zum Tanze gesungen, so dass sie allein (ohne Musik) Begleiter des Tanzes waren. Daran hat sich in der Gegenwart insofern noch eine Erinnerung erhalten, dass nach einzelnen Melodien, beziehungsweise Texten getanzt werden kann. Andere werden allenfalls in Pausen des Tanzes, aber auch sonst gesungen."

of the rise of the genre is based on his own belief that the Ländler itself in its earliest dress may have had vocal rather than musical accompaniment. This would imply a date before the middle of the seventeenth century when instrumental accompaniment supplanted a vocal accompaniment of the dance.²⁷ Such vocal accompaniment, a practice dating from earliest times, still persists in certain forms of monostrophic song, notably in the Kinderlied, and a failure to differentiate between other kinds of monostrophic song and the Schnaderhüpfel is the occasion for attributing to the Schnaderhüpfel an unduly venerable age. Even if we assume with Wolfram and other scholars that the Schnaderhüpfel is truly old--and this view is strongly supported by the fact that Schnaderhüpfel-like monostrophic verse still exists in other European countries--we are nevertheless struck by its bustling modernity. Stolz²⁸ has given us the key to an understanding of this purely outward phenomenon: "Das Alter dieser kleinen Gesänge ist ebenfalls sehr verschieden; sie dauern im allgemeinen nicht sehr lange, sondern werden von neu erfundenen verdrängt," but unfortunately has said nothing of the inner phenomena of structure, metrics, etc. Until we may chance upon an earlier documented example than the rather spurious one cited by Tobler and subject it to rigorous metrical scrutiny, we may little hope to distinguish Schnaderhüpfel in its earliest history from other forms of monostrophic lyric.²⁹

²⁷Böhme, Geschichte des Tanzes in Deutschland, p. 243.

²⁸Op. cit., p. 77.

²⁹Sahr-Sartori, op. cit., II. 30. "Leider können wir dem Alter der Schnaderhüpfel schwer nachkommen, da wir noch keine älteren Aufzeichnungen davon kennen."

POETIC STRUCTURE

By reason of the versatility and faithfulness with which it recaptures life in its fullness and reflects nature in all her moods, the Schnaderhüpfel, needless to say, is not subject to any rigid conventional poetic structure; yet it is undoubtedly due to the influence of certain well defined patterns that this Kind des Augenblicks has become a conscious art in the hands of its unlettered users.

The most striking pattern of Schnaderhüpfel is an introductory nature scene of two lines, followed by an emotional conclusion of the same length. This is doubtless an outgrowth of a conventional introductory device in an older lyric poetry.¹ Familiarly known as Natureingang, this convention serves, as Böckel² points out, as a powerful incentive to poetic creation, giving the creator an immediate background in nature against which to depict his own emotional experience. So elemental in character, so near the source of poetry is this Natureingang that there exists in the mind of the poet no conscious thought of it as ornament, but of necessity.³ Thus a simple prospect of nature, as in the following Schnaderhüpfel, may epitomize in a striking way the feelings of the folk poet, serving him as a convenient

¹Ludwig Uhland, "Abhandlung über die deutschen Volkslieder," Schriften (Stuttgart, 1865 f), III, 13. Uhland labels as truly German, and a practice harking back to earliest times, the use of nature themes in poetry--nature either as a worthy object of song in itself, or its use as an introduction, a framework, or an ornament. Cf. P. S. Allen, "Studies in Popular Poetry," The Decennial Publications (Chicago: University of Chicago Press, 1902), p. 7.

²Op. cit., pp. 42 f. G. Meyer gives insight into the widespread use of nature introduction: "Allenthalben in der volkstümlichen Lyrik, besonders da, wo sich dieselbe in vierzeiligen oder ähnlichen kurzen Improvisationen äussert, ist der Natureingang mit Vorliebe verwendet" (op. cit., p. 378).

³Uhland, op. cit., p. 13. "Anfänglich mag ein Naturbild an der Spitze des Liedes, weniger Schmuck als Bedürfniss, der unentbehrliche Halt gewesen sein, woran der nachfolgende Hauptgedanke sich lehnte." Cf. Dunger, op. cit., p. xliii; Allen, op. cit., p. 6.

instrument through which to deliver himself of his burden.⁴

Der Himmel is trüb,
es regn't Wasserblos-n
— mei allerschässt's Schotzel
hot mich verloss-n. (Dunger 520)

In Wald is stockfinster,
Is all's voller Thier,
Und ka Mensch derf das wiss'n
Dass i gredt hab' mit dir. (PH I 742)

Da Suma geht uma,
Das Lab wird scho hel;
Dö Liab hat si g'ändert.
Warum den so schnell? (Werle p. 150)

Das Blüeml verblüeht,
Auf'n Feld und in Wald,
Aber's Blüeml in mein Herz
Wert nit welk und nit alt. (PH I 1414c)

The last of these Schnaderhüpfel, with its delightful contrast of the flower in nature to the flower in one's heart, is an excellent example of the use of the same poetic figure in both the introduction and the conclusion. The use of a figure suited to both units of the Schnaderhüpfel, as in this case, is exceedingly rare, and would suggest itself more perhaps a product of art poetry, with its insistence on logical balance and all, than a product of an artless folk poetry.⁵

While the usual length of the Natureingang is two lines, rarely it may contain but a single line, in which case it is followed by a conclusion of three lines, as in the following example:

Schön blau is der See,
Mei Herz thuat mer weh,
Wert enter nit g'sund,
Bis mei Diandl nit kummt. (PH I 923)

⁴Biese (Das Associationsprincip und der Anthropomorphism in der Aesthetik [Leipzig, 1890], p. 9) has called attention to the powerfully suggestive force of nature scenes in conjuring to the mind of man a reflection in nature and in life of his own moods and thoughts: "Formen und Töne in der Natur erinnern an Menschliches in Stimmung und Ausdrucksweise, und diese Erinnerungsmomente steigern den Eindruck; und je mehr Bildung und Erfahrung der Mensch zur Aussenwelt in Beziehung zu bringen vermag, desto mehr geistige Farbe trägt er zu dem direkten Eindruck hinzu."

⁵Franz Krejci, "Das charakteristische Merkmal der Volkspoesie," Zeitschrift für Völkerpsychologie und Sprachwissenschaft, XIX (1889), 123 f. "Der Kunstdichter darf bloss von schönen Vergleichen gebrauch machen; der Volksdichter dagegen unterliegt hierin dem Drucke des Mechanismus; er vergleicht dort, wo ihn der Gedankenstrom dazu zwingt, ohne darauf Rücksicht zu nehmen, ob es gefallen wird."

Conversely the nature scene may run three lines, followed by a one-line conclusion. The characteristic "break" between introduction and conclusion is preserved in the first and last examples. In the second the conclusion attaches immediately to the third line.

Wenn's schneibt, so schneibt's weiss,
Wenn's g'friert, so g'friert's Eis,
Wenn's reg'nt, so regent's nass —
Und mein' Schatz bin i los! (GK II 90b)

A Gans is a Vogl,
A Fux is a Viech,
Aba d' Katz is a Luada,
Mi' graust, wenn i's siech! (GK II 25c)

Koa Bam ohni Lab,
Koa Muhl' ohni Stab
Koa Berg ohni Stoan' —
I bleib' nit alloan! (GK II 86a)

A curious offshoot of the regular introductory nature scene is the deferred or "buried" nature scene. Although in general agreement itself with the sentiments expressed, this awkwardly placed device strikes a dissonant chord, reflecting perhaps the confusion in the mind of the jilted lover.

Siegst, wie falsch du bist!
Hast an Andern küssst,
's Wasserl rinnt so truab —
Hast mi nix mehr liab! (GK I 19a)

Following is an example of a nature scene in second or conclusional position. Since from the standpoint of the conventional type lines three and four belong at the beginning, we can refer to this sub-variety for convenience as an inverted nature introduction.

Mei Bue is wohl kämen,
Aber wo is de Lieb,
Der Himmel war finster,
De Sterlan trüeb. (PH I 1607)

Not to be confused with this inverted nature scene is the use in deferred position of a nature simile used to effect vivid delineation. There is in it nothing of the detached quality of the Stimmungsbild, since its connection by means of a conjunction with the subject or the immediate act described is usually obvious.

Mei' Dirndl is falsch
Dös is gar a Graus!
Sie passt af die Buama,
Wie die Katz' af die Maus. (GK II 44c)

A Lieb, die recht stark is,
Die plaudert net gern,

Wie 's Wasser, das tief is,
Nit rauschen wirst hör'n. (v. H p. 99)

Und's Deanal valass'n
Thuat sakkarisch*weh', *[heftig]
Schwimman d' Aegal in Wasse,
Wie die Fischlan in See! (GK II 91a)

Jatz hot oaner gsunga,
Dear selber nix konn,
Hot grod a so krachezt,
Wie z' Morget der Hohn! (GK I 34b)

Not content with a single Naturbild and the emotional picture conjured up, the Schnaderhüpfel maker occasionally strives for added effect by the use of a double nature scene. This complex and comparatively rare pattern allows the poet to manipulate contrasting scenes in nature in such a way as to suggest conflicting moods in humans and varied contingencies in life. The following two are excellent examples of the skilful interplay of balance and contrast:

A Stoañl im Wasse,
A Fischl im See,
Mei Liab geht tief unta
Und nimma in d' Höhl! (GK I 112b)

Die Sonnen geht unter,
Der Mond, der geht auf,
Die Gitschen*gehn schlafen, *[Mädchen]
Die Buabn stehn auf. (GK I 49a)

Lines one and three and two and four form in themselves coherent units, but deployed in the regular one-two-three-four order they produce carefully calculated artistic effects. Haphazard forms of this type, in which the emphasis lies, not on an inner unity between introduction and conclusion, but only on a striking introduction appear below. There is no attempt at a double conclusion. Although in the first of the following Schnaderhüpfel the word "zwa" is a concept common to both units, it has no cohesive force.

Zwa Fischlan in Wasser,
Zwa Lamplan* in Gras, *variant: Ganslan
Und zwa Diendlan za'n fopp'n
Wia lustig is das. (PH I 605)

's Gamsl af d'r Heh'
Und das Vögerl in Wald,
Und mei Diendl bei mir,
Das is, was m'r g'fallt. (PH I 221)

By employing correlative comparison to depict two natural phenomena or two processes at work in nature the poet sets up in the introduction a contrast, a contrast vivid enough and intelligible enough in and of itself to suggest in the conclusion some fitting contrast in life:

Je höher das Bergl,
Je küahler der Wind,
Und je schöner die Madlen,
Je liaber mir's sind. (GK II 65a)

Je hecha di Berg,
Je frische di Gans,
Je kloaner di Deand'ln,
Je herziga san's. (Werle p. 37)

Wie kloaner die Ros'n,
Wie grösser der Dorn,
Wie kloaner das Diendl,
Wie grösser der Zorn. (v. H p. 71)

Je höher die Alm,
Desto küehler der Wind,
Und je schener das Diendl,
Desto klaner die Sünd'. (PH I 443b)

Whereas correlatives are used in both introduction and conclusion in the examples above, they are used only in the introduction in the following example with a consequent typical Schnaderhüpfel "break."

Wia mehr Sterndlan dass leucht'n,
Wia heller is d' Nacht —
I hab' auf mei' Diandl
A weang an Vadacht! (GK II 96c)

Indistinguishable from immediate nature setting with its characteristic coherence between introduction and conclusion is a sub-variety which for convenience we can call remote nature setting. Whereas the first, as we have already observed, is delicately attuned to the feelings of the subject--the poet himself or the one depicted--the second draws on a nature scene far removed or on one of such general application as to lack any close or compelling association with the emotional element. The difference in composition then is only a difference of degree not of manner. It is clear that the immediacy or remoteness of the nature introduction to the emotional conclusion depends invariably on the depth with which the poet looks into nature and on the degree of skill with which he is able to draw on nature symbolism. Assuming that they are not actually degenerate forms, i.e., that introduction and conclusion have not been thrown together haphazardly, the following Schnaderhüpfel represent a level of the genre somewhere between the nature scene as a powerfully suggestive and well-controlled figure and the nature scene as a mere formula.

's Vögerl in Wald
Hat an Schwaf an krump'n,
Hiaz'siach i mein Schatz *[jetzt]
Recht uma lump'n. (Werle p. 41)

Weiss is die Hollerblüe,
Weiss is die Wurz'n
Recht sakrisch liab fein
Sein die Leutlan, die kurz'n. (PH I 33)

Where the nature introduction is utterly out of rapport with the conclusion we recognize in it nothing more than an effete formula, a convenient ornament that enabled the person lacking poetic sense to attach his own jumbled ending when the occasion demanded and thus pass respectably as a maker of Schnaderhüpfel. A not inconsiderable body of Schnaderhüpfel are of this kind. Because of its common occurrence this Ungereintheit⁶ between the

⁶Uhland (*op. cit.*, p. 13) designates, as does Krejci below, a break in thought between introduction and conclusion as characteristic of the Schnaderhüpfel: "Die uralten Lieder der Chinesen berühren sich in dieser Form mit den noch täglich aufschliessenden Schnaderhüpfeln des bairischen und österreichischen Gebirges, dort wie hier ist nicht einmal durchaus ein bestimmter Zusammenhang mit dem Gegenstand ersichtlich." Krejci, *op. cit.*, p. 137: "Dabei ist hervorzuheben, dass dieser anscheinend löse Gedankenzusammenhang fast ausschliesslich in jenen kleinen Liedern vorkommt, welche der augenblicklichen Gemütslage entspringend und den innersten Gefühlen Ausdruck verleihend, lyrischen Charakter an sich tragen." Allen (*op. cit.*, p. 6) takes issue with Krejci who, in the same article, attributes to the psychic mechanism of the popular mind only the processes of vagary rather than of reason: "Would the poet at any time preface to his verses a reference to something which stood only in the vaguest sort of relationship to what followed, unless it were a mere understood convention that he should do so, for he [Krejci] endeavors to explain the lack of connection between the first and second couplet of the well-known

Dass's im Wald finstr is,
Das macht das Holz;
Dass main Schaz saubr is,
Das macht mi schtolz.

by attributing to it the psychic mechanism underlying the uneducated mind, which finds its most conspicuous expression in just the lack of all logical connection, and which is a part of all the other vagueness and naïveté of the Volkslied. . . . If the poet were to seek any nature-introduction at all, would he not naturally undertake something which was in close accord with his theme, which explained, paralleled, or expanded it; in case, that is, he were free from conventional let or hindrance in the matter, and but following out his own compelling need?" G. Meyer (*op. cit.*, I, 356 f) seeks a solution to this question of inconcinnity by trying to discover a parent form in which logical comparison obtained, and then labeling all others degenerate offspring forms of it. To the many variants of the Schnaderhüpfel cited by Allen, and found throughout the whole Schnaderhüpfel area, Meyer adduces what he thinks a likely parent form, one from Silesia.

Das aem Tannwald feinst'r iis
Das macht das Holz,
Dass mai Schatz feinst'r schaut,

nature introduction and the following verses--whether by conscious design or by contamination--is a characteristic hallmark of the Schnaderhüpfel. It is a hankering for rime rather than for the demands of reason, and much less for those of poetry, that suggests the conclusion.⁷ The first displays an unusual tautology in the introduction:

Zwa kuëhlschwarze Rappen
und zwa weisse Schimm-l,
wer de Madle net liebt,
kümmt net in Himm-l, (Dunger 17)

Zwa kohlschwarze Rösslan,
Hamm a sammtenes G'schirr,
I bin tausendmal froh,
Dass i los bin von dir. (PH I 1652)

The Natureingang itself may depict either a motion scene in nature or a still scene. Following are fine examples of the motion scene.

Do drausst'n af da Wiesen
Rinnt longsom a Bach -
Wenn mi's Deandl a nimma mog,
I frog' nix danach. (GK II 83b)

Wie's Gamserl in G'wänt
Lusti hupft hin und her,
Und so hupfet mei Herz,
Wann i dei Büeble wär. (PH I 330)

A Wassal, dös rinnt,
A Vogel, der fliagt,
Koa Diandl han i troff'n
Dös nit amal lüagt. (GK II 133b)

Wanns Bachal an See rinnt
Hearts auf zu rausch'n
Wann i in deini Aug'n schau'
Vageht ma's Plausch'n. (GK I 16a)

Und da Wind, der treibt's Grörat* *[Rohr]
Neb'n Bachal am G'stad,
Wia's Herz bei an Buam,
Der koa Dirndl mehr hat. (GK I 3b)

Das macht d'r Schtolz. (Peter p. 316)

"Diese schlesische Fassung scheint die ursprünglich zu sein; der Parallelismus zwischen dem Gleichnisse aus der Natur und dem psychologischen Zustand, der bei all solchen Naturbildern ursprünglich vorhanden gewesen sein muss, ist hier erhalten, während man sonst dies ursprüngliche Verhältniss vergessen hat und zu dem ersten Theil zweite Theile zugeichtet hat, die wenig oder gar nicht passen." Cf. Sahr-Sartori, op. cit., II, 30 f.

⁷Gundlach, op. cit., p. 19. "Oft steht der Inhalt der beiden ersten Verse in gar keinem Zusammenhang mit dem der letzten, und der in ihnen ausgesprochene Gedanke dient nur dazu, einen Reim zu geben."

The last one is uncommonly good--a willow bowed before a driving wind. Only one who has watched a willow sway in the breeze, and shared the plight of the jilted lover could make such a poignant poetic synthesis. The following Schnaderhüpfel typify the gradual, seasonal changes in nature.

Da Summa is umma,
Fall'n d' Laba vom Bam, --
Wenn amal mei Deanal
Vo da Alm hoam kam! (GK I 132c)

Die Grasaln werd'n gelb,
Und die Laubaln werd'n roth,
Nur die treue Liab alloan,
Dö bleibt frisch bis zum Tod. (GK I 26c)

In contrast to this type of plastic nature scene with its rhythm and rustle we see in the still nature scene a frozen, sculptured quality. Since the Schnaderhüpfel possesses a natural vivacity and abounds in action and feeling this type of picture is rarely encountered.

Dort ob'n af da Schroff'n,* *[Felswand]
Dort ob'n af'n G'wänd,
Do steht halt a Jaga
Und gafft ohni End'. (GK I 119b)

Da ob'n af'm Gwänd,
Steht a Gams mit sein' Kitz,
Herunt steh'n zwoa Jager,
Hat koaner a Büx! (GK II 59a)

An enumeration of natural phenomena, with no reference to their activities, is a sub-variety of the regular still nature scene introduction.

Der Fuchs und der Has,
Und das Eichhorn am Ran,
Kan anziger Bue liebt
Sei Diandl allan. (PH I 845)

In rare cases the nature scene preludes not an ordinary response but another nature scene, closely connected with, or indeed, a continuation of the first.

Im Zwiälcht singt d' Amsel
Und da Bamhackl hackt;
Aba nix is so liabli,
Als wenn d' Wacht'l so schlagt. (GK I 65b)

's Blüeml auf der Wies'n,
's Blüeml bein See
Wert der Herbstwind begrab'n
Untern Eis, untern Schnee. (PH I 1414a)

Zwei schneewisse Täubel,
A Mannl, a Weibel,
Müssen gern anand hab'n,
Weil sie 's Nestl z'sammtragn. (Strack, p. 37)

In isolated cases the introduction and conclusion in such a double nature scene have no common point of contact.

Im Dianal ihra Hütt'n
Da singen die Schwalb'n
Und es klinglen und klanglen
Die Kuhlan auf da Alm. (GK I 17b)

Weighed against the typical Schnaderhüpfel, this rare variety has the "feel" of being "unfinished." Its existence is explained perhaps in a fondness for an overmeasure of picture, a picture apparently without thought of that which is to follow; yet its purely introductory function leaves us not without a foretaste of something necessary to complete the whole.

Closely resembling Natureingang as to function is the common device of taking a picture from life--usually one of prosaic character, a philosophic observation, or even a proverbial platitude as a starting point or thesis. In strict keeping with this matter-of-fact, earthy tone of the Lebensbild introduction, the conclusion usually bristles with some workaday observation or experience. In the treatment of such themes the lyric quality of the poem is likely to be more often a Lyrik des Verstands than a Lyrik der Anschauung. Because of this more intimate relationship to the practical affairs of life, with its infinite wealth of imagery gleaned everywhere from the whole compass of human experience, the Lebensbild is a more fruitful source of inspiration for the Schnaderhüpfel maker himself than the Naturbild. By the same token it has opened up for us a broader view of the everyday life of the Alpine peoples than has its more delicate and poetic sister. One seeks the highway of life, the other the byway; both together recreate life in its fullness--life as seen from the bustle of the highway, or from the quiet, soothing rustle of the byway. Below are typical prosaic themes gathered from the whole breadth of life and supplied with the homely dignity of the Schnaderhüpfel verse.

Und der Geldbeutel is laar
Und die G'schliassen voll Rost,
Und koa Mensch that dös glaben,
Was so a Büabl All's kost't (GK II 14c)

Han a Apfele g'schält,
Habs halbe gess'n,
Han an andern Buebn gliabt,
Han auf di vergess'n. (PH I 688)

Dass's Meahl ummastabt
Und der Gries ummafliagt,
Und es is ja koa Mülla,
Der d' Leut' nit betrüagt! (GK II 39b)

Hat aner a Schatzerl,
So bleibt er dabei
Und gibt'r ihr a Schmatzerl,
So liabt sie ihm af's neu. (PH I 1431)

As in most forms of the introduction-conclusion type of Schnaderhüpfel, the general statement set up in the thesis is invariably confirmed in the conclusion. To this end the customary devices of explanation, enlargement, modification, denotation, specification, etc., serve as tools. The first is an excellent example of a quick twist from the general to the specific.

Koan Dierndel han i g'hört
War an Monat lang treu,
Bei den meinig'n is 's anders,
Sant zwoa schon vorbei. (Spaun p. 51)

Die Katzen sein listig,
Die Hund dö sein treu,
D'rum sein ba de Diendlan
Viel Katz'n darbei. (PH I 557)

Die Aeuglan voll Wasser,
An Tropf'n af d'r Wang'n
Es müessent zwa Lieben
Ausinander sein gangen (PH I 921)

The Lebensbild displays all of the structural variations of the Naturbild. Here we have the double picture from life with a contrast between figures. The first is a good example of inverted Lebensbild.

Noan, main Biabal valassa,
Des kann ih ned dan;
Saini Augaln voll Wassa —
Main Hearz wie-r-a Sctoan! (TS p. 129)

Den Herrgott im Herzen,
's Madl in Arm —
's Erste macht selig,
's Zwoate macht warm. (GK II 55b)

Mei Diandl is a Senn'rin,
Und a Jaga bin i,
Mei Diandl macht Buttamilch,
Und Gamsaln schiass' i! (GK I 39c)

D' Zimmaleut sand bravö Leut,
Dö Maura dö sand bössa,
D' Zimmaleut baunt Häuser auf,
D' Maura dö baunt Schlösssa! (Süss 462)

Da Messma will läut'n,
Da Jaga will jag'n,
Wenn's Büabai valiabt is,
Thuats oan allahand frag'n. (GK I 103b)

Die Liab' is a Blümai,
Im Herbst is dahin,
Gottlob und Dank, dass i no
Im Summa drin bin! (GK I 52b)

The last is an ingenuous poetic mixture of Naturbild and Lebensbild knit together by a practical conclusion of such strength that it almost destroys the delicate ephemeral quality of the introduction.

An excellent example of associative thinking at popular folk levels appears in the following example. The shoes suggest fox-leather; and fox-leather shoes in turn suggest the habits of a fox. Although the shoes are nominally the subject of the conclusion as well as of the introduction, the whole action centers nevertheless in the habits of the fox, viz., sleeping during the day, and roaming at night.

I hu' a Paar Schuach,
Aus Fuchsleda sein's g'macht.
D'rum Schlaf'ns beim Tag'
Und geahn aus bei da Nacht!⁸ (GK I 16c)

Paralleling the use of a correlative comparison in the Naturbild-introduction is the use of this vivid figure of comparison in the Lebensbild-introduction.

Wia heha da Duarn,
Wia schen'r is 's G'loit,
Wia waida zum Dearndal,
Wia gress'r is d' Froid. (TS p. 113)

Wie hechar der Thurm,
Desto schener der Klang,
Und je weiter zan Diendl,
Desto hübscher der Gang. (PH I 789b)

A third pattern to which the bulk of Schnaderhüpfel belong is a plain quatrain, devoid, not only of the introduction-conclusion framework of the Naturbild and Lebensbild patterns, but also of any metaphorical trappings. Through it the poet expresses a feeling or tells a story in its own terms, forcefully and direct, with no outward embellishment and with no break in the lyric or narrative thread. Its inspiration is born of the moment, and is in no sense dependent on the suggestion or implication of a rehearsed rhetorical figure. Since each picture has a freshness and vigor quite its own, this unpretentious pattern--if indeed it be a pattern at all--preserves for us a comparatively "pure" form of the Schnaderhüpfel. Life, not nature, is the source upon which it usually draws.

⁸This example bears striking resemblance to a riddle about slippers, treated by Archer Taylor in a forthcoming book on riddle lore.

Bin a lustöga Bua
I han's Fedal von Hahn,
Und a Büschl von Diandl,
Dös steht ma guat an. (Süss 613)

Mei liebe Frau Muetter,
An anzeige Bitt,
A Büabl möcht i hab'n
Allan bleib i nit. (PH I 719)

In da Holzhütt'n drinna
Af an hölzanen Schrog'n,
Hat a Ganserer gestern
Sei' Frau Muatta daschlog'n! (GK II 74a)

Das Diandle is launig,
Was han i ihr gethan,
Schlagt die Aeuglan vorunter,
Schaut mi niemar an. (PH I 1477)

Simplicity and clumsy directness, however, are not necessarily typical of folk expression. The common man everywhere is in his own blundering way fond of an ornament of speech, just as he is fascinated by extremes in ornament of dress or by anything that outshines the common things that he knows. With the ability to use an ornament of speech comes an air of aristocracy that commands him, if only the ridicule of his social superiors, at least the approbation of members of his own circle. Similarly, the Schnaderhüpfel maker who could ornament his verse with an intelligible and decorative figure of speech such as the proverb, the priamel, the epigram, or some other bon mot, could court the adulation of his fellows, or--better still--win for himself that most coveted social distinction of the moment, the hand of the Dirndl for the dance. Consequently he belabored every source at his command with a zeal bent more on quick results than on any apposite choice of the figure.

The proverb serves often as a picturesque vehicle of introduction. Here the Schnaderhüpfel maker takes an ornament readily intelligible to him. We should expect therefore that his conclusions would be for the most part well chosen; but in this we are disappointed, for, except in a few examples such as those given below, the proverb is little more than an ornament that compels attention to itself rather than to that which follows. The first, in which the introductory statement is prefaced by a meaningless nature observation, is a good example of homely logic at work. The second, with a coördinate proverb buried in the conclusion, is a pointed didacticism.

Grü is der Klee,
Und die Falschheit thutt weh,
Ich bi man'n Schatz nimmer su gut
Als wie vun eh' (ehedem) (Dunger 504)

Dirndl passt's auf
Und lernt's eppas draus:
"Schean sein is a Blüma,
Fein sein is a Strauss." (GK I 79a)

Die alte Lieb rost't nit,
Is allweil die best',
Die neue Lieb wackelt,
Steht selten recht fest.⁹ (v. H p. 346)

Eine Schwalbe macht keinen Sommer,¹⁰ a proverb dating from classical antiquity and known over the whole face of Europe, is a favorite introduction device throughout the entire Schnaderhüpfel area. For the sake of variety as well as for that of emphasis the introduction invariably contains a second proverb paralleling in thought the first. Although either might well stand alone as a proverbial observation, together they make a forceful unit of thought. Of the proverbs having hung-on second lines only the first example yields a proverb that can be documented: Oa Tropfen (macht) koan' Reg'n,¹¹ which is a variant of such proverbs as Aus vielen Tropfen entsteht ein Regen and Viel Tropfen machen einen Platzregen.

Oa Schwalb' macht koan' Summa,
Oa Tropf'n koan' Reg'n;
Aba oa Narr macht zehn Ondri —
Dös is gar oft g'scheg'n! (GK II 85b)

Zwa Schwalb'n mach'n kann Frühling,
Zwa Jungfern ka Kind,
Ab'r ba zwa Verliebten,
Passirt das gar g'schwint. (PH I 1376)

⁹Karl Friedrich Wilhelm Wander, Deutsches Sprichwörter-Lexikon (Leipzig, 1867 ff), Vol. III, col. 129.

¹⁰Wander, op. cit., Vol. IV, cols. 411-414. "Unter dem Bilde der Schwalbe war es schon bei den alten Griechen sprichwörtlich vorhanden und ist durch die Römer zu allen romanischen und slawischen Völkern gelangt." Wander lists examples from all the countries of Europe. For an interesting variant, introduced by Oan Schwolm mocht koan Summa, see Johann Wurth, "Proben der niederösterreichischen Mundart," (Frommanns) Die deutschen Mundarten, III (1856), 388, ibid., p. 390, No. 24. Cf. J. B. Schöpf, Tirolisches Idiotikon (Innsbruck, 1866), p. 657; G. L. Apperson, English Proverbs and Proverbial Phrases (London, 1929), p. 612. Taylor (op. cit., p. 62 sub swallow) gives a useful bibliography.

¹¹Wander, op. cit., sub Tropfen, Nos. 4, 18 and references cited there.

Oan Schwalb macht koan' Summa
Oan Taxbamm koan' Wald,
En a kreuzsaubas Diandl
Valiabt ma sô bald. (Süss 55)

A Schwalb'n macht kan Summar,
A Zoiserl ka Nest,
Und wann du mi willst busseln,
So halt mi n'r fest. (PH I 419)

Below is an excellent example of the use of two loosely related proverbs in the introduction preluding a parallel proverbial observation in the conclusion. The proverbs belong to the earliest German traditions in proverb-making.¹²

Is ka Freud' ohne Leid,
Is ka Glück ohne Neid,
Und wohl öfters a Wetter
In der scheanesten Zeit. (PH II 582)

In the following example the proverb appears in the conclusion, being doubtless a close variant of Wo keine Eifersucht ist, da ist auch keine Liebe, a proverb found in Switzerland and adjoining Alpine countries.¹³

Dort ob'n af da Heach
Thuets Gamsl scherz'n,
Wo koa' Eifasucht ist,
Geaht koa' Liab' vu' Herz'n! (GK II 116a)

The priamel, embodying, not only the epigrammatic and didactic character of the proverb, but a complicated verse structure as well, is a highly ornate Schnaderhüpfel type that has been cultivated since earliest times. Whereas the proverb with a pithy observation or two performed a purely introductory service, and was itself often obscured if not wholly forgotten as soon as the main thought of the verse was developed, the priamel retained its value as an ornament, since in it thought is dependent on the whole stanzaic structure.¹⁴

¹²Kein freud(en) on leyd (Wander, op. cit., sub Freude Nos. 86, 88 f) appeared in two sixteenth and in three standard seventeenth-century collections, deriving ultimately from classical models. Cf. Dolor voluptatis comes. Kein glück ohn Neid, ohn neid kein frewd (sub Glück No. 557), Kein Glück ohne Neid, kein Sieg ohne Streit (No. 559).

¹³K. Steiger, a Swiss proverb collector, lists this proverb found in Erasmus. Cf. Wander, op. cit., Vol. I, col. 770.

¹⁴Grasberger, op. cit., pp. 54 f. "Mehrere Vordersätze, die nichts mit einander gemein zu haben scheinen, werden aufs überraschendste durch die Schlusszeile zusammengefasst."

Euling¹⁵ in his monumental study on the priamel devotes a special section to the priamel in Schnaderhüpfel. He makes three sub-divisions, but for the purposes of this study we shall consider only two: (A) thought units leading to a climax, and (B) thought units supporting a thesis [C in Euling].

Type A Koa Nacht is ma z' dunkel,
 Koa Weg is ma z' weit,
 Koa Fensta z' hoach ob'n —
 Bal' mi's Dirndl recht freut. (GK II 111c)

 Und a Bauar ohnö Küah,
 Und a Broi ohnö Bia,
 Und a Bua ohnö Schneidt,
 Is dös Schlechtöst waos geit. (Süss 987)

 Wer et schnupft und et raucht,
 Und et tanzt und et sauft,
 Und hot dechter ka Geld:
 Is a Schand af der Welt. (v. H³ 921)

Type B Und a Lieb ohne Freud:
 Is a Wagn ohne Rad,
 Is a Bam ohne Blatt,
 Is a Bild ohne Gnad. (Höpfner 21)

 s Diendl hat sechs Sinn,
 Denn oan her, den oan hin,
 Den oan auf, den oan a,
 Den oan dort, den oan da. (v. H³ 149)

Dunger gives an interesting priamel in three stanzas:

1. Und a bissele polisch (oder: böhmisch)
 Und a bissele preusch (oder: preussisch)
 Und a bissele schwarz
 Und a bissele weiss.
2. Und a bissele weiss
 Und a bissele schwarz
 Und a bissele falsch
 Is mei Schatz.
3. Und a bissele Lieb'
 Und a bissele Treu
 Und a bissele Falschheit
 is allweil d'rbei. (Dunger 472)

The epigram, frequently woven into the priamel structure, as we have seen, appears also in the wholly unpretentious garb of a simple affirmative statement or two with an appropriate conclusion. The first is a practical little exercise in common sense.

 Mei Schatz, der is schöan
 Aba reich is er nit —

¹⁵Euling, op cit., p. 209. "Steigende Gedankenbewegung ergibt den Typus des synthetischen Priamels (A) und der Klimax (B), fallende den Typus des analytischen Priamels (C). A und B sind im Grund identisch, C ist die Umkehrung des Urtypus."

Was nutz mi da Reichthum?
Beim Geld schlaf' i nit! (GK I 98c)
's Lieben wär' leicht,
Aber 's Scheid'n is schwer,
Wär' viel leichter die Lieb',
Wann 's Scheid'n nit wär! (v. H p. 162)

The third is an epigram in the framework of an inverted priamel.

Und a Bue ohne Schneid
Is wie a Nuss ohne Kern,
Wie an ausgloschne Kerz'n
Drin in der Latern. (PH II 509)

A question, propounded in the introduction, and answered in the conclusion, is a pleasing ornament that produces the effects of dramatic dialogue. By it the singer plumbs the depths of his feeling with an incisive directness that elicits an equally frank answer. The first example displays a curious play on words.

An Wald hun i eichig'schriern:
Liabt mi mei Bui? —
Der Wald kun französisch
Und hat g'antwort't: "wui! wui!" (GK I 69a)

Treu ho ich geliebt,
und wos ho ich d'rva?
mei Herz is betrübt,
dös ho ich z'n Lah (Lohn). (Dunger 506)

Jetzt bin ich verheirat'
Wa hann ich jetzt dann:
A Stibbele voll Kinner
Unn ä lumbiche Mann.¹⁶ (Köhler-Meier 349)

A whole Schnaderhüpfel given to questions without answers is a rarity.

Soll i 's neue Diendl lieb'n,
Oder 's alte b'halt'n,
Oder soll i mei' Herzle
Auseinander spalt'n? (v. H p. 40)

A humorous circumlocution for the idea of "never" is a popular ornament, used either to answer a question propounded or to give a reaction to a fact or to a condition.

Wann i di sollt' lieb'n
Muesst 's Wetter verkehr'n,
Muess in Summer Schnee schneib'n
Und in Winter grünen wer'n. (PH I 452)

Wann's Kronenthaler regn't
Und Guldenstückel schneibt,
Aft bitt'n ma an Herrgott,
dass Wetta so bleibt! (GK I 21b)

Wann Sunn und Mond untergeht,
Und ka Stern am Himmel steht,

¹⁶Cited from Reuschel, op. cit., p. 124.

Wann der Bach bergauf rinnt,
Nachher liab' ich di g'schwind. (PH I 453c)

The last is a priamel. Following is a two-stanza Schnaderhüpfel with the question propounded in the first stanza that finds its answer in the second. Repetition in the second stanza of part of the question adds a cohesive force that would argue for an original two-stanza Schnaderhüpfel rather than a concoction.

Du leichtsinnig's Bürschl,
Wann wearst amol g'scheidt?
Wann lasst denn dei' Lump'n,
Dei' Leichtsinnigkeit? (GK II 95b)

"Wenn's Buttermilch reg'nt
Und Sauerkraut schneit,
Aft lass' i mei' Lump'n,
Mei' Leichtsinnigkeit!" (GK II 95c)

The following example, perhaps also originally a two-stanza Schnaderhüpfel, but now crowded into one stanza, curiously fulfills the seeming impossibilities.

So wenig der Buchsbaum wert Apfalan trag'n
So wenig wert ba uns zwa de Liab an End hab'n
Und hiaz tragt halt der Buchsbaum de Apfalan schon,
Und hiez fangt bei uns zwa de Lieb erst recht an.
(PH I 1424)

In the exuberance of the moment the singer often innocently uses as an introduction phrases of a sacred or religious character, with no thought of any lurking impropriety. The following phrases, appropriated doubtless from religious and liturgical literature as it lives on the lips of all church-going people, form at best a serious relief to the whimsical material following.¹⁷

Himmlischer Vater,
Kimm aber af d' Welt,
Hab' oan ganzen Schock Diendlan,
Kan Kreuzer Geld. (PH I 814)

O mei' Muada Gottes,
Hast dein' Suhn Valoar'n -
Mei' Bübai is dalkat* *[ungeschickt]
Und macht ma viel Zoarn! (GK II 113c)

Ai, du main himmlische Vada,
Schick ma doh oamal an'n Man!
Had an iad's Kaz'l an'n Kada
Und an iad's Hend'l an'n Hahn! (TS p. 247)

O himmlische Vota,
Schaug' ocha af d' Welt:

¹⁷I have been unable to find any of the examples in Hennig, Die geistliche Kontrafaktur im Jahrhundert der Reformation (Halle, 1909); so I conclude that the appropriations from church song are very scant.

Sein lüadalich! Bürschlen
Und braucheten Geld! (GK II 11c)

Gott Vota an Himml
Müasst' selba lacha:
Was d' Leut' af da Welt
Für Spektakel macha! (GK II 13a)

Gegrüasst seist Du Bruadar,
Da Hear ist mit Diar,
Du bist volla Gnaden —
Geah' zahl' a Mass Biar! (GK II 12a)

The following example contains an obvious borrowing from the New Testament.

Schau die Liljen an,
Wie sie blüh'n am Feld,
Her die Wachtel schlagen,
Wie schean se si meldt.¹⁸ (PH II 543)

Following is a word-for-word appropriation from a folk song with a fourth line added. It is taken from Liebe und Sehnsucht,¹⁹ originating in northern Germany about 1820 and still a favorite popular folk song.

Du, du liegst mer in Herz'n,
Du, du liegst mer in Sinn,
Du, du machst mer viel Schmerz'n
Seit i niemer dein bin. (PH I 1654)

Below are variants:

Du liggst mer in Herzen,
Du liggst mer in Sinn,
Du liggst mer in Magen,
Drei Klafter tief drinn. (PH I 1623b)

Du herzischens Diarndarl,
Du ligst ma in Sin,
Du ligst ma in Herz'n,
Nain Glafda diaf drin. (Vogl p. 80)

Onomatopœic effects, strange to say, are little sought.

Below is a good example of this rarity.

A Pferdai, hott, hott!
Und a Schlittai, tschin, tschin!
Und a Büabai und a Deandal
Sitz'n sakerisch drin. (GK I 103c)

¹⁸This is taken from an eight-stanza Schnaderhüpfel poem, Der lustige Bauer. Cf. Matt. 6: 28.

¹⁹EB No. 578. Cf. Hoffmann von Fallersleben, Unsere Volkstümlichen Lieder, ed. Karl H. Prahl (4th ed.; Leipzig, 1900), p. 63, No. 293.

Metrical Structure

The Schnaderhüpfel verse²⁰ is measured by the accented syllables in each line--always two, with a variable number of unaccented syllables. Within these limits the verse displays a wide variety of metrical patterns, of which I shall give some of the more common ones:

Dactylic:

x - - / x - -	Wär' i' a /	Nachtigall,
x - - / x	Wär' i' a /	Spatz,
x - - / x - -	Wär' i' bald /	überall,
x - - / x	Wär' i' beim /	Schatz. ²¹

Dactylic verse with a preceding unaccented syllable:

- / x - - / x -	Zwoa /	schneeweissi /	Täuberln
- / x - - / x	Flia'g'n /	über mein /	Haus,
- / x - - / x - -	Der /	Bua der miar /	bstimd is
- / x - - / x	Der /	kumb ma nit /	aus. ²²

Dactylic verse with two unaccented syllables preceding:

(-) - / x - - / x	(Und) a /	Büchsl zum /	Schiess'n
- - / x - - / x	Und an /	Stossring zum /	Schlag'n
- - / x - - / x -	Und a /	Diendl zum /	Gernhab'n
- - / x - - / x	Muess a /	frischer Bua /	hab'n. ²³

More frequent than these unified patterns, however, is the verse with a variable number of syllables both before and after the full dactylic foot:

- / x - - / x -	I	/ Lustig is 's	/ Bua-Sein,
- / x - - / x	Wann mi's	/ tausch mit koan	/ Mann;
- - / x - - / x	Steh i	/ Deandl nit	/ g'freut,
- - / x - - / x		/ auf geh da-	/ von. ²⁴
- / x - - / x	Dort	/ ob'n bin i'	/ her,
- - / x - - / x	Wo mer	/ d' Erdäpfel	/ baut;
- / x - - / x -	Drum	/ bin i' schö	/ g'wachsen
- / x - - / x	Wie 's	/ Erdäpfel-	/ kraut. ²⁵

²⁰Rotter's study of Schnaderhüpfel rhythm as applied to music, is an indispensable guide, since the verse is sung and only rarely spoken. For this reason, therefore, his criticism of O. Brenner's study ("Zum Versbau der Schnaderhüpfel," *Festschrift zur 50-jährigen Doktorjubiläum Karl Weinholds* [Strassburg, 1896], pp. 1-12) seems fully justified: "Auch scheint es mir verfehlt, für Langzeile und Strophe des Schnaderhüpfel-Vierzeilers 'Typen' aufzustellen; das lebendige Lied macht die Typen zu Schanden" (*op. cit.*, p. 8).

²¹Gundlach 144.

²²Vogl p. 3.

²³v. Hörmann p. 3.

²⁴*Ibid.*, p. 6.

²⁵Gundlach 896.

Anapaestic:

- - x / - - x
 - - x / - - x
 - - x / - - x
 - - x / - - x

Wier a' Beutl / ohne Geld,
 Wier a' Baam / ohne Blühah,
 Und de Distl / af'n Feld
 Is a' Herz / ohne Lia(b).²⁶

Amphibrachic:

- x - / - x -
 - x - / - x -
 - x - / - x -
 - x - / - x -

Es lebe / der Kaiser
 Mei' Madel / und i'!
 Der Kaiser / für alle
 Mei' Madel / für mi'!²⁷

In the rime scheme great freedom is allowed. Ordinarily the second and fourth lines rime (a b c b), as in some of the examples cited here, but schemes such as a b a b (Gundlach 144 above), a a b b (v. H p. 145 23), a a b a (Gundlach 894), a b b b (v. H p. 3 above) are also encountered. Four riming lines is a rarity (Gundlach 35). Oftentimes with a riming of vowels and not of consonants, the rime is imperfect, e.g., begrab'n : Schlag'n (v. H p. 346 34), verdrossen : getroffen (Gundlach 958).

The linking of verses in a sort of narrative sequence, though infrequent of occurrence, is a structural aspect of the Schnaderhüpfel to be noted. Chains of this kind are formed from two or more verses up to twenty.²⁸ The narrative effect in such sequences is achieved, not by a consecutive, ordered account in which the subject moves steadily toward a goal, but by a series of Stimmungsbilder which, although they stand in a vague sort of progressive relationship to each other, lack an intelligent narrative development.²⁹ This jerky narrative effect is explained in the fact that the song is often but a concatenation of Schnaderhüpfel already existing and not a composition in accordance with the present needs of a vivid narrative account. This latter fact, assuredly, is a tacit admission by the singer himself of the

²⁶Ibid 24.

²⁷Ibid 482.

²⁸Cf. the Gasslreim in twenty-three stanzas from Salzburg (Firm. II, pp. 720 f).

²⁹The only attempt to explain the manner of narration is that of Grasberger: "Mitunter entwickelt sich das Schnaderhüpfel auch zu mehreren Strophen und verbindet diese derart, dass man auf eigentümliche Etappen im Denk- und Gestaltungsprozess schliessen kann ("Über Herkunft und Wesen des Schnaderhüpfels," Das deutsche Volkslied, III [1901], 5), a reprint from the author's introduction to Nix für Ungut (Leipzig, 1884).

inadequacy of the Schnaderhüpfel as a vehicle of narration. No resourcefulness, even among these creative singers, it is evident, can enable one to manipulate a purely lyric verse to make it serve narrative ends. Curious in this connection also is the fact that the ballad is little encountered in the heart of the Schnaderhüpfel area. The facts of this apparent mutual exclusiveness between lyric and narrative poetry in this region,³⁰--and elsewhere, for that matter--still await satisfactory explanation.

³⁰Rotter, op. cit., p. 20.

SUBJECT MATTER

The great value of the Schnaderhüpfel--quite as much to the investigator, it seems to me, as to the people who sing it--lies in its faithful record,--not only of the emotional and spiritual throb of life, but of the sheer hustle and bustle of living as well. Besides looking into his own soul, into the secrets and motives buried deep in his heart,¹ the singer also looks out, and thus becomes aware of the people and forces around him, and mindful of his own relationship to them.

The song, composed and sung, for the most part, by youth,² is predominantly happy in tone. In deriving its subject matter and inspiration from the brighter side of life, as we shall presently see, it comes by its light-heartedness quite naturally. The occasion may be a wholesome satisfaction in the abundance of life or in the bounties of nature. Such a naive delight may give way on occasion to an overweening sense of pride in the winning and possession of a much-coveted lover, in physical prowess at rough-and-tumble, or in success on the hunt; it may clothe itself in the caviling tongue of satire in a whimsical arraignment of the different strata of society; or it may even descend to a brutish exultation in the debauchery and carousing of the tavern--but everywhere it is a delight unrestrained and untempered by frustration or sadness.

Love is the burden of a great bulk of Schnaderhüpfel. The whole love relationship--from the yearning of the Bub for his Dirndl through the multifarious experiences of wooing to eventual

¹Werle, op. cit., p. 478: "Der Alpensohn legt in diesen vier Zeilen Alles nieder, was er denkt und fühlt, ja oft sein bestes Geheimniss, seine Laune, seinen Schmerz, seine Freude. . ."

²The creation and singing of Schnaderhüpfel is not limited to youth alone, for older people do not lose their adeptness at song (E. Schatzmayer, "Einiges über die Pleppaliedlan," [Frommanns] Die deutschen Mundarten, IV [1857], 523). In productivity girls vie with boys as creators of Schnaderhüpfel (ibid., p. 524). Cf. Hofmann, op. cit., p. 522; Hruschka-Toischer, op. cit., p. xiv; Dunger, op. cit., p. xxxi.

conquest--passes before us in a sweeping panorama. The burden of thought and feeling is now timid and retiring, now confidential and assertive, now captious and gossipy--but always frankly and consumingly personal.

The loneliness of a lover, whether Bub or Dirndl, is a frequent theme. In the first of the two examples following the lover's resolve to cast about for a companion is casual and seemingly dependent on outward expedient; but in the second he acts from desperate inner necessity.

Der Früeling is keman,
Schon blüen die Au'n,
Hiez muess i mi a wol
Um a Diendle umschaun. (PH I 1)

Länger allan sein
I kann's nit dertrag'n,
I lass mi' lei lieber
Lebendig begrab'n. (v. H p. 59)

The Bub fondly rehearses the attributes of his Dirndl--just as she his--oftentimes giving minute descriptions of character, bodily features, clothing, and manner.

Mei Diendle is sauber,
Erst neunzehn Jahr alt,
Und is g'rad zum Teufel hol'n,
Wia guat sie mir g'fallt. (PH I 62)

Mei Madel hot a G'sichtel
als wie a Rußsenblott
und hot a Haut wie Sammet,
wie kane in d'r Stodt. (Dunger 84)

Scheane rothe Wanglan,
Scheane weisse Zahnlan,
Schwarze Aug'n wie a Kohl,
Hat mei Büeble wohl. (PH I 78)

Nor does the Bub shun a recitation of things uncomplimentary, even belaboring, with good humor, a physical deformity.

Mei Schotzl ist buggelt
Und kropfet derzua,
Es grausst mi schon völlig,
Ober Geld hot sie gnua. (GK I 28c)

Against the fickle Dirndl he has a bitter invective:

Bist wohl a scheans Diandl,
Kannst viel Bueb'n g'fall'n,
Aber 's fahlt dir a treu's Herz,
's beste von all'n. (PH I 700)

The Schnaderhüpfel exhibits a fondness for identifying the lover with his work. To the introductory device, Mein Schatz ist,³

³Less frequent are the Schnaderhüpfel with the introductory devices, Mein Vater ist or Ich bin, e.g., Mei Vater ist ein Geiger

is added the name of the worker, whether he be a craftsman,⁴ a professional man,⁵ or artist,⁶ e.g., Mein Schatz is a Weba

(Meier, 201), I bin a Fleischhacka (Süss 443). A duplication in the former of an introductory device in children's song,

Mein Vater ist ein Schneider,
Er schneidet mir 'ne Pfeife,
Da pfeif' ich alle Morgen,
Das geht wie eine Orgel. (Lewalter 154)

is grounds for speculation as to a possible borrowing of the device from children's song. An isolated example such as this in children's song, however, is not convincing as a parent form.

⁴Trades: Müller: v. H p. 54; Werle pp. 96, 182; Süss 105, 739, 805; GK II 60a; Dunger 137 f; PH I 161, 163; Birlinger p. 120; Gundlach 314. Maurer: v. H p. 167; Werle p. 95; Süss 303; Vogl p. 67; Meier 289; Dunger 161 f; PH I 171; Seidl Al. III p. 36; Gundlach 327. Bäcker: Werle p. 93; GK II 42b; HT 346; Meier 403; Schacherl p. 92; W. Müller 411. Metzger: Werle p. 96; Süss 72, 461; GK II 87b; Meier 123, 267, 268; Dunger 136; Birlinger p. 122; A. Tobler p. 33. Schneider: Werle p. 97; Süss 97; GK II 40b, 42a; HT 367; Meier 226, 286; Dunger 146 f; PH I 157; Rösch p. 121; A. Tobler p. 33; A. Müller p. 157; Gundlach 33; EB 1055. Weber: Werle p. 99; Süss 952; Meier 20, 21, 253; Dunger 154 f; PH I 154; A. Müller p. 158; Gundlach 326. Schuster: Werle p. 99; GK II 40c; Vogl p. 67; Dunger 150 f; A. Tobler p. 32; A. Müller p. 157; Tischler: Werle p. 99; Süss 75; Vogl p. 1; Dunger 152 f; PH I 170; Schacherl p. 67. Schmied: Werle p. 97; Süss 460; HT 342 f, 864; Vogl p. 67; Dunger 142 f; A. Müller p. 157; Fleischhacker: Werle p. 94; Süss 443, 550; HT 340 f. Gärtner: Werle p. 94; HT 345; Meier 327; PH I 172; W. Müller p. 411; EB 1055. Schlosser: Werle p. 98; Meier 202; Dunger 141. Holz knecht: Werle p. 59; PH I 150; Seidl Al. III p. 34; Gundlach 318. Binder: Werle p. 94; Süss 325. Fleischhackers knecht: HT 852. Wagner: Meier 28; Gundlach 325. Schreiner: Meier 22; Dunger 153; A. Tobler p. 33. Gerber: Meier 198. Drechsler: Meier 199. Küfer: Meier 201. Flößer: Meier 309; Fleischer: Dunger 133 f. Schieferdecker: Dunger 167 f. Steinmetz: Dunger 169, 1181. Nagelschmied: Werle p. 97. Zimmermann: Dunger 170 f. Köhler: Dunger 1239. Brenner: PH I 153. Fischer: PH I 436. Färber: Birlinger p. 97. Ziegler: Birlinger p. 110. Hafner: Birlinger p. 120. Schmelzhüttler: Seidl Al. III p. 37. Huf knecht: HT 348. Brauer: Meier 152; PH I 165.

⁵Professions and miscellaneous: Reiter: v. H p. 54; Werle p. 104; HT 347 f; Vogl p. 2; Meier 39, 102; Dunger 183; PH I 167; Birlinger p. 126; Gundlach 320; EB 1055. Schreiber: v. H p. 144; Vogl p. 2; Meier 103, 310; Dunger 189; PH I 173; Birlinger p. 96; Gundlach 323; EB 1055. Soldat: Werle p. 298; Meier 26; Dunger 179 f; PH I 168; Schmeller p. 455, 471; Bender p. 229; W. Müller p. 405; Gundlach 322. Rekrut: Süss 379; HT 871; Dunger 184; Birlinger p. 125. Leutnant: GK I 18a. Student: HT 372; Dunger 190 f. Grenzjäger: HT 354. Jäger: v. H p. 260; 263; Werle pp. 34, 42, 94, 231; Süss 279, 339, 604; GK I 42b; GK II 79b; HT 349 f; Vogl p. 22, 66; Dunger 173 f; PH I 174; Gundlach 313. Kutscher: Werle p. 75. Krämer: Werle p. 98. Gendarm: Dunger 185. Postillion: Dunger 186. Kaufmann: Dunger 188. Nachtwächter: Seidl Al. III p. 17. Fuhrmann: Werle p. 94; GK II 64c; HT 379; Dunger 187 f; A. Tobler p. 32. Pfarrer: Birlinger p. 127; Gundlach 967. Bader: Werle p. 93; PH I 166; Seidl Al. III p. 36.

⁶Arts: Geiger: Meier 201. Orgelist: Meier 228; A. Tobler

(Süss 952), Mei' Schatz is a' Schreiber (Gundlach 323), Mei Schatz ist en Orgelist (Meier 228).⁷ A short, chatty summary of the work or a characterization of the workman follows on the introductory line; but the emphasis often shifts quickly in the last half of the verse from thoughts of the Bub as a workman to thoughts of him as a lover.

Mei Schatz is a Bräuer,
Er bräut a guets Bier,
Und er schlaft nit in Bräuhaus,
Er schlaft glei ba mir. (PH I 165)

Often times the tables are turned and the Bub proudly alludes to the work of his Dirndl:⁸

Mein Schatz is a Köchenn,
Sitzt ob'm auf'n Heardt,
Weil i iahr koan Bussl gieb,
Hat si's bogeahrt. (Süss 471)

The romantic glorification of the artisan as a lover is soon forgotten when he is discussed in relationship to his work only. Now he is made the butt of many a devastating jab. The tailor, as elsewhere in popular tradition is a particularly frequent victim. From Blümml-Krauss, "Der Schneider im Vierzeiler,"⁹ I take the following:

Schneider, du Luder,
De Zieg' is dei Bruder,
De Hepp (Ziege) ist dein Mann,
Schneider, ras' ham! (Dunger 1166)

Was is's um an Schneida,
Ea kimmt neama hea,

p. 33. Musikant: HT 851; Dunger 178. Trompeter: Birlinger p. 126. Maler: Werle p. 95; Gundlach 332; Meier 383.

⁷Work connected with husbandry, surprisingly enough, is little treated: Kuhbub: Werle pp. 42, 61. Melcher: Süss 951; Gundlach 329. Schäferbub: HT 361. Saubub: HT 374. Kalbtreiber: HT 374. Lammtreiber: v. H p. 18. Gansbub: HT 374. Schäfer: Meier 122; Lämmle p. 129. Pächter: Gundlach 294. Bauer: Dunger 128, 129; Birlinger p. 96. Staler: PH I 175. Gamstreiber: PH I 632. Bauerbub: Birlinger p. 122.

⁸Female work: Köchin: Werle p. 95; Süss 471, 885; GK I 114b; GK II 73a; PH I 147; Gundlach 366. Kuadirn: Werle p. 115. Nähterin: Werle p. 77; GK I 5a; HT 352; PH I 148; Kellnerin: Werle pp. 55 f; PH I 142a; Seidl Al. I p. 72, III p. 33. Sennin: v. H p. 270; Werle pp. 10, 13, 186; GK I 39c, 112a; Süss 167, 514 950; Schmeller p. 532. Schwaigerin: Werle pp. 8, 13 ff, 17; PH I 145; TS p. 180; Seidl Al. I p. 3; Gundlach 108.

⁹Op. cit., pp. 1-21.

Is da Zwiarn eam ausganga,
Das is a Malea. (Süss 474)

Other craftsmen are also the object of derision, e.g.,

Der Schneider der stiehlt
Und der Schuster schiebt ein,
Und 's Müllers sein Kehrwisch
Langt au so weit 'nein. (Meier 266)

The cleric is taken to task for his hypocrisy

Unsa Herr Pfarra
Is a kreuzbrava Mann:
Er bet't was er muass
Und sauft, was er kann. (GK I 17c)

and is whimsically castigated for his excesses in many an obscene Schnaderhüpfel.¹⁰

The tryst of the lovers is frequently clandestine,

I fahr mit an Schimmel,
I fahr mit an Blass,
I fahr zu mein Diendl,
Dass mei Vater nix wass. (PH I 740)

Wenn du mi willst liab'n,
So stell's hamlich an,
Damit, was mir uns denken,
Niemand errathen kann. (PH I 745)

but may take place openly in the house,

Wann die Liab im Haus is,
Geant die Blick übern Tisch
Derlog'n muess es sein,
Wanns a richti wahr is. (PH I 755)

Die Lungen in Häfen,
Die Lieb in an Haus,
Sie lasst si nit bergen,
Schaut umatum h'raus. (PH I 757)

at work,

Der Vater hat g'ackert,
Die Muett'r hat g'beckt,
Derweil hat si's Töchterl,
Mit'n Bueb'n versteckt. (PH I 761)

or in the neighborhood:

's Diendl in der Nachbarschaft,
Das muass i liab'n,
Wann's a kane Titlan hat,
's wert schon ane krieg'n. (PH I 770)

Distance lends enchantment:

In der Nachbarschaft lieb'n,
Is nit gar so schen,

¹⁰ The last few pages of Meyer's collection in the Kryptadia contain a number of Schnaderhüpfel dealing with the moral offenses of the clergy. Cf. n. 14, p. 38.

Muass a schlechter Bue sein,
Der nit weiter kann geh'n. (PH I 776)

Wie hechar der Kirchthurm,
Wie schenar das Gläut,
Und wie weiter zan Diendlan,
Wie grösser de Freud. (PH I 789)

A Schnaderhüpfel celebrating a wooing in the open fields at midday is a peasant custom after the manner of the chivalric pastourelle.¹¹

So geht's auf der Alb'n
Denkt ka' Diendl auf d' Kalb'n
Und ka' Jager auf d' Jagd,
Bald die Lieb sie recht plagt. (v. H p. 249)

The freedom and zest of the Hochluft inspire the yodel;¹² and Bub and Dirndl yodel back and forth across the Alpine valleys in vocal transports. The echo, mingling with the exhilarating shouts of the lovers, helps to produce a grand antiphonal chorus.

Die Sennrin auf der Alb'n
Thuert an' Juch'zer, an' halb'n,
An' halb'n thuert der Bua,
Wenn er hinkimmt dazua. (v. H p. 247)

The pride of the Bub in being recognized by his Juchezer attests the popularity of this lusty Alpine shout and the assiduity with which it is cultivated.

Bergauf bin i 'gangen,
Bergaf bin i g'rennt,
Da hat mi' mei' Diendl
am juchhezen 'kennt. (v. H p. 246)

Much more common than the wooing in open field by day is the furtive night-visit¹³ to the home of the Dirndl. Known in

¹¹William Powell Jones, The Pastourelle (Cambridge, Mass., 1931). Cf. E. H. Meyer, op. cit., p. 318.

¹²Joseph Pommer, Jodler und Juchezer (Wien, no date). Cf. Böckel, op. cit., pp. 50 ff.

¹³Studies treating of the night-visit in this part of the German-speaking countries are numerous. One of the earliest accounts is that of Strolz (op. cit., pp. 74 ff). Ernst Jungwirth ("Fensterlieder," Das deutsche Volkslied, XIII (1911), 62 ff, 84 ff, 100 ff) gives an interesting account with special emphasis on the somewhat neglected aspect of the visit dealing with the activities of the body-guard--composed of colleagues--that stands watch until the tryster has effected his entry. On the Swiss custom, see Ernst Buss, "Volksjustiz der Nachtbuben im Kanton Bern," Schweizerisches Archiv für Volkskunde, X (1906), 162-166, E. L. Rochholz, "Schweizersitten: Kiltgang und Kiltsprüche im Aargau," Alemannia, IV (1877), 1-10, and Anton Birlinger, "Kiltlen in Schwyz," ibid., pp. 10-12. Charles R. Baskerville's "English Songs on the Night Visit" (PMLA, XXXVI [1921], 565 ff) is a

different parts of the Alpine countries as Gasslgehn, Anfenstern Fensterln, Brenteln, Auf d' Frei' gehn, Kiltgang, etc., this custom of bundling is widely practiced. Here once more the lover enlists the song to aid him in gaining his objective. In its manner of rendition, the Gassllied, so named because of its special function, differs from that of the regular Schnaderhüpfel in that the lover must sing in tones audible to his sweetheart at close range. Often, therefore, the song amounts to nothing more than a mumbled, iterative recitation. The recitation at the window of the Dirndl is only one part in a cycle of Schnaderhüpfel that begins long before he arrives and does not end until he has departed. Often his visit is pre-arranged by invitation, e.g.,

Mein liaber Bue
Wann du v'rbeifahrst, kehr zue,
Wann du manst, dass i schlaf,
Wirf a Standl af's Dach. (PH I 1051)

Mei Schatz hat mi bet'n,
I soll fensterln af d' Nacht,
Si hat si a funkelneues
Betstatl bracht. (PH I 1047)

He is not dismayed by darkness, the inclemency of the weather, or the distance to be traveled, e.g.,

In Wald is stockfinster,
Hiez sig i'nix mer,
Mei Diendl muess i suech'n,
Wann's noch so weit wär. (PH I 1087)

A number of humorous Schnaderhüpfel depict the tryster's difficulties, real or imaginary, in finding the place, e.g.,

Af's Gassl bin i ganga,
Hab's Fenstal nit g'wüsst,
Bin dort'n hinkemma,
Wo's Saustallal is! (GK I 136c)

The Dirndl anticipates his arrival, and takes precautions, e.g.,

Drob'n in Wald,
Wo der Jagerhund kalt,
Wo der Jagerhund schreit,
Is mei Buebl nit mehr weit. (PH I 1135)

Den Vater hab i a sekirt,
Hab ihn sein Hund eing'spirrt,
Damit er nit bellt,
Wann's Biaberl sich meld't. (PH I 1147b)

Die Thür is schon g'schmirt,
Und der Boden kracht nix,
Und der Vater schläft schon
Und die Mueter sagt nix. (PH I 1149)

valuable comparative study, since the author discusses bundling in England in relationship to the continental custom.

His entreaties to open the window and let him in

Mach's Fensterl n'r auf,
Dass i einsteig'n kann,
Denn wann i lang stehn muess,
So g'frier i no an. (PH I 1203)

Du herzig liebs Schazerl,
Du Himmelschlüss'l,
Steh auf und mach auf,
A klanwinzigs Bis'l. (PH I 1205)

often meet with rebuffs,

Geh weg von mein Fenster,
Geh weg von mein Bett,
I bin a jungs Diendl,
Wer leicht überredet. (PH I 1219)

I lass di nit einar,
Du hast an Rausch,
Du mechst mer was than
Und du kennst di nix aus. (PH I 1220)

but his pleadings are not unheeded, and the Dirndl finally consents,

Steig aufer, schloif einer,
Ba mir is guet lieg'n -
Hat an ieder Bub g'sagg,
Der da auf'r is g'stig'n. (PH I 1242)

Steht a Wetter am Himmel,
Aber dunnern thuet's nit,
Steig eine z'n Ladl,
Aber rumpeln derfst nit. (PH I 1253)

The Schnaderhüpfel leaves nothing unsaid in its graphic treatment of the ars amatoria. While a great body of these songs circulate orally, collectors have sedulously excluded them from printed collections. From a purely scientific point of view this is unfortunate, as Krauss and Reiskel remark, since the song in probably its most virile form is unavailable to the average student. The largest single corpus of obscene Schnaderhüpfel available to the scholar, that compiled by Gustav Meyer, is found in the Kryptadia.¹⁴ The collection, containing 273 numbers, is composed of songs current in the Austrian Alps. A somewhat smaller collection, that of Krauss and Reiskel in the Anthropophyteia,¹⁵ contains musical scores, and designates the place in Austria where

¹⁴Kryptadia: Recueil de documents pour servir a l'étude des traditions populaires, ed. Henninger (Heilbronn, 1888), IV, 77 ff.

¹⁵Anthropophyteia: Jahrbücher für folkloristische Erhebungen zur Entwicklungsgeschichte der geschlechtlichen Moral (Leipzig, 1905), II, 70 ff.

the song was found. In the same volume Reiskel prints 30 additional numbers.

Such amatory exploits are not without the hazard of being terminated abruptly by the coming of the girl's parents; in which case the Bub leaves without ceremony

I glab der Vater kimmt,
Mach di nar ausse g'schwind,
Geh deiner Hamat zue,
Pfiat di Gott, Bue. (PH I 1328)

lest he be unfortunate enough to meet with reprisals:

De Bäurin mit'n Kerzenlicht,
Der Bauer mit'n Hammer,
So ham se mi ummerg' jagt,
Drin in der Kammer. (PH I 1332)

When there is no disturbance the lover remains until cockerow. The Schnaderhüpfel heralding the break of day is a form of the aube,¹⁶ e.g.,

Wann der Auerhahn pfalzt,
Wann der Kohlfuhrmann schnalzt,
Und der Nachtovogel schreit,
Is der Tag nimmer weit. (PH I 1342)

Wann die Glock'n hell klingt,
Und die Send'rinn schean singt,
Und der Guggu recht schreit,
I der Tag niemar weit. (PH I 1349)

The disappointment attendant on leaving

Bei der Nacht scheint der Mond,
Und bein Tag kraht der Hahn,
Wann is Diendl am liebsten han,
Muess is dervon. (PH I 1365)

marks the turn to more sober reflections, viz., loss of chastity:

Mei G'wiss'n war so ruhig,
Mei Herz war so rein,
Hiet i di nia g'seg'n,
Kennt's noch a so sein. (PH I 1392)

Und's macht an Seufzar,
An Seufzar zu Gott,
Wie der Bue hat übertret'n
Das sechste Gebot. (PH I 1389)

and the anxiety of pregnancy:

Die Leut, de thuant red'n,
Das Diandle war dick,
I sig nix, begreif nix,
I glab, es wert nix. (PH I 1401)

The first of these reflections [PH I 1392] has a plaintive, elegiac

¹⁶E. H. Meyer, op. cit., p. 318.

quality that one seldom meets in the Schnaderhüpfel.¹⁷ A satisfactory explanation of this rare occurrence has not been made, but a Schnaderhüpfel verse gives a helpful insight:

A Schnadahüpfal
Is a Vog'l an Wald,
Bal' er traurig thuet wear'n,
Nacha stirbt er a bald! (GK II 135b)

While the bulk of Schnaderhüpfel deal with the unmarried relationships a small body of them has to do with the more serious considerations of marriage. In the following examples the Bub is thinking in terms of an abiding relationship rather than of a momentary satisfaction.

Wann i di nit bekimm,
Und kan andern nit mag,
Und so hab' i mein Lebtag
Kan lustigen Tag. (PH I 338)

Dearndal, wia moanst,
Willst mi' liab'n oda net?
Sag ma 's africhti' bald,
Lang' wart'n kann i' net! (Gundlach 70)

Acceptance of the proposal and assurance of loyalty is not infrequently made in beautiful poetic figures, e.g.,

Me Herz is verschloss'n,
Is a Bogenschloss d'ran,
Is an anziger Bua,
Der's aufsperr'n kann,¹⁸ (PH I 361)

Diendle, mei Lieb' za dir,
De wert' nit vergeh'n,
Denn i hab' sie so pflanzt,
Dass sie ewig wert' steh'n. (PH I 369a)

So wenig der Birnbaum
Werd' Aepflan trag'n,
So wenl wird ba uns zwa
Die Lieb' an End' hab'n. (PH I 370c)

When the acceptance is not forthcoming, the song takes a sudden satiric twist.

Du denkst, du host mich scha?
dös denk fei net, fei net,
wenn ich an schannern sieh,
mog ich dich net. (Dunger 716)

¹⁷ Sober reflections on life and thoughts of death have been preserved to us in a few poems, e.g.,

Und an Wald bin i g'sessa,
Und's Herz war mlar schwarz,
Und han denkt: wenn i grad
Vo' da Welt wegga war. (GK I 71a)

¹⁸ Cf. n. 83, p. 70.

Zwa schneeweisse Täublan,
Die Flüglan sein blab,
Was nutzt mir dei Schmeicheln,
Wann i di nit mag. (PH I 456)

The terms of the dowry--an important pre-marital consideration--are freely discussed. Usually there is an insistence on the ability to provide, e.g.,

I bi a Bauanbüabl von da Sunnaseit'n,
Hab an Erdäpflackal und a Hobaleitn,
Und a Goas in Stall und an Bock in Pfluag,
"Madl, Buttamilch dös kriegst grad gnuag!"
(GK I 12b)

Bei a armen Diarn kunnt'i
Kam 's Kögelgeld autreib'n,
Drum lass' i halt's Heirath'n
Lieber ganz bleib'n! (GK I 41c)

but the inability to provide need not necessarily forestall the marriage:

Du Schatzal, du kloans,
Hast a Haus oder koans,
Hast a Geld oder nit:
Lassen thua i di nit! (GK I 14b)
Und Aussteu'r brauchst koani
Als a Bett und a Wiag'n,
Es weard uns in Gottsnam
Wohl dechterst nit trüag'n! (GK II 100c)

The dance, with its opportunities for social contact, is a popular occasion for the singing of Schnaderhüpfel. Liebleitner,¹⁹ besides surveying the technical aspects of the dance as it existed toward the end of the nineteenth century, gives a pleasing insight into its social background:

. . . . Bei ländlichen Festen tanzt die ganze Wirtsstube. Mit Jauchzen eilen die Burschen und Dirnen auf den Tanzboden und dann drehen sich alle . . . in den bekannten Figuren des Ländlers. Sind viele Paare auf der "Bühne," dann trennen sich die Tänzer und Tänzerinnen wohl nicht, sondern halten sich bloss mit einer Hand, wobei sie den Arm bald tief, bald hoch halten. Im letzteren Falle drehen sich beide wie ein langsamer Kreisel. Dann fassen sich Tänzer und Tänzerin mit beiden Händen und verschlingen sich in äusserst kunstvoller Weise, wobei sie den Tanzschritt fortwährend einhalten. Oft zählt ein Bursche den Tanz, dann beginnt er mit einem Schnaderhüpfel nach beliebiger Weise und die Musikanten müssen die Melodie alsogleich in derselben Art nachspielen; oft antworten andere Bursche mit ähnlichen Vierzeilen [Vierzeilern]; dies besonders dann, wenn der Bursche persönlich wird, d.h. Zustände des Dorfes, oder einen Nebenbuhler, auch eine spröde Dirne geisselt.

¹⁹Cited in Rotter, op. cit., p. 15. Rotter lists other accounts of the dance, some of them difficult of accessibility (pp. 15 ff).

The dancers pride themselves in their ability to cavort:

Drei Tanz kann i tanz'n
Und zwa kann mei Bua
Und so lang i a Greig'n her',
So lang is ka Ruah. (PH I 986)

and also boast of their prolific store of songs:

Mit'n Lieder aufgöb'n,
Kannst du mir nit d'rg'folg'n,
I han daham a no,
An Korb gar an voll'n. (PH I 996)

The musicians are not begrudged their hire:

Tanzen und prahlen,
Und die Spielleut nix zahlen,
Von die Liedlan aufgeb'n
Können die Spielleut nit leb'n. (PH I 1002)

The Schnaderhüpfel shows itself an excellent vehicle for depicting the pride and arrogance²⁰ of the Bub in his zest for life and in the joys it holds for him. Whether he glories in his carefree, adventuresome spirit, in his hunting ability or in his exploits at brawling--he always finds a satisfying outlet for his feelings through the Schnaderhüpfel.

In the two examples following he prides himself in his confident, rough-and-ready frame of mind.

Bin a lebfrische Bua,
Bin a Tiroler lei, lei,
Wo a schean's Diandl is,
Is a Tiroler dabeil! (GK II 1a)

Und i bi a frisch' Buabai,
Von Zillathol z' Haus;
Und i hu' a z' kraus Haarl -- :
Buam' kamplt's ma's aus. (GK I 115b)

The joys and hazards of the hunt are sung in many a Schnaderhüpfel

A Buchsl am Ruck'n,
A Fedal af'n Huat,
Und mei tirolisch Herzl
Is durch und durch guat! (GK I 134c)

Dös Gamsschiass'n geah'n
Ist koa bissl koa' Sund',
Ist a stoaniger Weg,
Wahnt an eiskalter Wind. (GK II 57b)

Humorous incidents are also recorded:

Der Jager hat g'schossen,
Hat's Schiessen nit kennt
Und hat bei der G'leg'nheit
Sein' Schnaunzer verbrennt! (GK II 67a)

²⁰Hofmann, op. cit., p. 78. Cf. Rotter, op. cit., p. 12; Greinz-Kapferer, op. cit., I, xi; Gundlach, op. cit., p. 6.

Da ob'n af'm Gwänd
Steht a Gams mit sein' Kitz,
Herunt steh'n zwoa Jager,
Hat koaner a Bux! (GK II 59a)

Courage in the fight and scuffle is a coveted virtue.

Other pleasures are secondary when the Bub sends out his challenge to all comers for a fling at rough-and-tumble

Und's Fecht'n und 's Rauf'n
Is allweil mei Freud'!
's is ma liaba als 's Sauf'n
Und d' Weibaleut. (GK I 63c)

War' schon a nett's Förderl,
Was i da stecken han,
Gelt Martl, möcht'st gearn,
Aber traust di nit dran! (GK I 126b)

In Unterland hob' i's
Mei Federl augstöckt,
Mit Schmeissen und Raffen
Hot mi koaner derschrockt! (GK I 29c)

Drinking,²¹ with its attendant squandering of money, is a subject often treated:

Der Branntwein is guat,
Er macht mir an Muath,
Er macht mir an Tantarawand
Unter mein Huat. (GK I 53b)

Mei Muatter trinkt gearn,
Mei Voter trinkt viel,
Es ist so der Brauch
In unsrer Famil'. (GK I 30c)

Koa Haus und koa Hof meahr,
Koa Geld und koa Feld,
Als z'samma versoff'n.
So geahs af der Welt! (GK I 31b)

Und bal i meini Kreuza
Im Wiertshaus vaschwend',
Nacha brauch' i koa Schreibpapier
Zum Testament! (GK I 115a)

Am Sonntag is Kirchtag,
Versauf i mei' Geld,
Steig auffi in Himmel,
Schauf acher auf d' Welt. (v. H p. 276)

The vicissitudes of gambling are also set down graphically.

Zwicken und Paschen,
Macht gearn laari Taschen,
Und zwingst a dei G'spiel,
Es bedut't halt nit viel. (GK I 61c)

I sag' grad zum Herrgott,
Zum Erschaffer der Welt,

²¹Hörmann, op. cit., p. 8. Cf. Grasberger, op. cit., p. 1.

Geh', leih' mir an Fufz'ger,
I hab' koa kloans Geld! (GK I 45b)

Denn an Floach is hart huatn,
Aba leichta halt doch,
Als a Geld, dös erspielt is,
Dos find't scho sei Loch. (GK I 62a)

Und wenn i mein' Votarn
A Kalbl vathua,
Es kalblt ja wieda
An onderi Kuah! (GK I 110b)

GEOGRAPHICAL DISTRIBUTION

To Friedrich Hofmann¹ we are indebted for the first treatise on the geographical distribution of the Schnaderhüpfel. His study, although illuminating and generally sound, is not without the deficiencies attendant on every pioneer investigation. In labeling Salzburg as a "Binnenland des Schnaderhüpfelgesangs,"² for example, he fails to mention either Carinthia or Tirol as parts of the main hub. This conspicuous omission arose perhaps, not only from an attempt to speak in the convenient terms of provincial boundary lines--permissible in a cursory account such as he gives--but also from the fact that he was apparently unaware of the rank growth of the song in this more expansive area to the south. From the rich yield of Schnaderhüpfel made available subsequently in standard collections for these and other provinces, later writers, notably Gustav Meyer,³ have been able to contribute needed enlargements; so that now we can chart with fair accuracy the dissemination of this flower of Alpine folk poetry.

Even though the Schnaderhüpfel, as we shall see later, is found in almost all regions of the Upper German dialect area, historically it was probably indigenous only to terrain where Bavarian dialects were spoken.⁴ As a central area or habitat Meyer conveniently designates the Austrian Alpine countries, a region embracing roughly the southern tips of both Lower and Upper Austria, Styria,

¹(Frommanns) Die deutschen Mundarten, IV (1857), 73 ff, 369 ff, 513 ff.

²Ibid., pp. 76, 372.

³Op. cit., I, 332 ff. Cf. n. 14, p. 5.

⁴On this point Hofmann cites an interesting discussion of Rochholz: "Das Schnaderhüpfel ist, um mich mit einem historisch-giltigen Begriffe zu fassen, rein bojoarisch und deswegen, wie ich vielfach an Ort und Stelle einsehen lernte, nur in solcherlei oberdeutschen und rhätischen Provinzen ursprünglich einheimisch, welche von dem althochdeutsch-bayerischen Dialekt seit dem achten Jahrhundert schon beherrscht waren oder später durch ebendenselben germanisiert worden sind. Naturlicher Weise gehören Schwaben und Elsass gar nicht in diesen Sprachkreis; eben so wenig der Alemannisch redende Theil der Schweiz (op. cit., p. 75).

Carinthia, Salzburg, and Tirol.⁵ Upper Bavaria on the west, with the vicinity around Berchtesgaden as an especial focus, should also be appended. From this roughly bow-like core the genre spreads east, north, and west⁶ in an inverted fan-like wave to the boundaries of the speech area. Linguistic barriers preclude migration southward. Penetration into the Alemannic-Swabian dialect area on the west and into the Franconian on the north has been sporadic, yet wherever the Schnaderhüpfel does occur one quite properly can speak of complete acclimatization in the adopted homeland.⁷ The occurrence of our song in Middle or Low German dialect areas is infrequent.⁸ In parts of the Erzgebirge, however, the Schnaderhüpfel has established itself, extending thence along the northern fringe of Bohemia, interruptedly to be sure, as far east as Austrian-Silesia.

The process of dissemination to the farthest reaches of the area where Schnaderhüpfel are sung is presumably the same as that by which a song travels from valley to valley on its own native heath.⁹ Whereas, for example, countless identical themes

⁵Op. cit., I, 333. John Meier designates Styria as the home of numerous Schnaderhüpfel that have migrated to remote regions (Kassel, op. cit., p. 5). Ludwig von Hörmann's Schnaderhüpfeln aus den Alpen is a handy collection of Schnaderhüpfel sung in the core of the area, containing over a thousand entries from Styria, Carinthia, Salzburg, and a few from Switzerland.

⁶The only dissenting voice to the opinion of Rochholz and Meyer is that of Strack, who, although admitting that the genre flourishes in the Alpine countries, holds that the dissemination has not been necessarily in the direction from south to north (op. cit., pp. 56 f.). The number of Schnaderhüpfel originating in the north and moving south, with all due respect to Strack's point, is as the backwash compared with the incoming tide.

⁷Meyer, op. cit., pp. 364 f. "Von da (dem bayrischen Sprachkreis) greift diese Dichtungsart nach Westen in alemannisches (Schweiz, Vorarlberg, Schwaben), nach Norden in fränkisches (Vogtland, Korbürg) Sprachgebiet hinüber und ist in beiden vollständig eingebürgert. während sie, wo sie sonst etwa auftritt, als Fremdling erscheint, dem es nicht gelungen ist, das volle Heimatsrecht zu erwerben."

⁸The last part of the statement in Sahr-Sartori (op. cit., II, 32) "Das Schnaderhüpfel ist im ganzen oberdeutschen und in einem grossen Teil mitteldeutschen Sprachgebiets verbreitet" is without due warrant.

⁹Böckel (op. cit., pp. 164 ff.) gives an illuminating discussion on the manner in which folk song travels. It should be noted "packende Lieder," as Böckel calls them, are not necessarily

circulate in all parts of the main core of the area, only the most striking examples travel these greater distances. To these, showing as they do trappings from both near and far, we can best turn for a study of dissemination. While it is impossible to find variants of any single Schnaderhüpfel at every point where the song is sung, we can gain some general notion of geographical occurrence by a charting of the following famous example:

Dass's im Wald finst'r is,
Das macht da Holz;
Dass main Schaz saub'r is,
Das macht mih schtolz.¹⁰ (EB 1042)

The usual introduction, Dass es im Wald finster is or Dass der Wald finster ist may vary. The conjunctions weil and wenn may be substituted for dass, and for the sake of emphasis any of them may in turn be preceded by other conjunctions such as aber and und, e.g., Und weil's in Wald finsta ist. An example from Vogtland is irregular throughout:

In Wald do is finster,
de Blatter sein schwarz,
vun den Döhleschen Borschen
Iz kaner mei Schatz. (Dunger 1322)

A Silesian variant specifies the kind of forest, viz., Tannenwald, and variants from Odenwald and Hesse substitute the adjective dunkel for finster. Slight variations occur in the second line, with Äst [Tanaräst in Bohemia], Bam [Tanabam in Styria, Bohemia], Lab, Birken, Blissen ('pine needles'), and Büsch substituting for the more common Holz. Krähe, a Bohemian variant, is a product no doubt of associative thinking. The verb machen, curiously enough, holds its ground everywhere. The conclusion, as always, is much more flexible than the introduction. The quick turn in thought from the lover talked about, whether Bub or Dirndl, [in the third line] to the personal reaction of the lover speaking [in the last line] presents a striking study in the impulsiveness of the love relationship. Not infrequently the final line is only vaguely personal, e.g., derf niemand wissen, and more often strictly impersonal, e.g. dös is nit waua, das macht der Stolz, etc.

the best from a standpoint of poetic excellence; they are merely striking, arresting the attention quite as often by grotesque and incoherent elements as by lyric beauty and power.

¹⁰This is the first verse of a three-stanza series which Erk und Böhme take from Tschischka-Schottky, p. 136. All of the stanzas have the same introduction.

- Dass im Wald finster ist
Das machen die Birken,
Dass mich mein Schatz nicht mag,
Das kann ich merken.¹¹ (KW II p. 309)
- Dass im Wald finster ist,
Das machen die Äst,
Dass mich mein Schatz nit mag,
Das glaub' ich fest.¹² (KW II p. 309)
- Carinthia
- Das der Wald finster is,
Das macht das Holz,
Und das mei Diandl sauber is,
Das macht mi stolz. (PH I 57a)
- Dass der Wald finster is,
Das machen die Bam,
Dass mei Diandl untreu is,
Das glab i kam. (PH I 57b)
- Dass der Wald finstar is,
Machent die bliss'n,
Dass das diendl mir ang'hert,
Derf niemand wiss'n.¹³ (Stanfel 42)
- Tirol
- Das der Wald finsta is,
Dös macht das Holz, das Holz;
Dass mei Schatz sauba is,
Do bin i stolz! (GK II 39c)
- Dass 's in Wald finster ist,
Machen die Bam',
Dass i koa' Diendl krieg,
Das glab i kam. (v. H p. 58)
- Styria
- Dass in Wald finster is,
Das macht das Holz;
Dass mei Schatz sauber is,
Das macht mi stolz.¹⁴ (Werle p. 74)
- Dass in Wald finsta is,
Das macht das Holz,
Und weil mei Bieberl sauba is,
Das macht mi stolz. (G. Meyer I, p. 358)
- Dass in Wald finstar is
Das macht da Tanabam;
Dass mei Schatz untreu is,
Das glaub i kam. (Werle p. 175)
- Salzburg
- Und dass 's en Wald finstar is,
Dös macht es Holtz,
Und da main Schatz sauber is,
Dös macht mi stoltz. (Süss 911)

¹¹I cite from the edition of Karl Bode, Des Knaben Wunderhorn (Berlin, Leipzig, Vienna, Stuttgart [1918]). Cf. Simrock, Die deutschen Volkslieder (Frankfurt a/M., 1851), p. 342.

¹²Cf. Simrock, op. cit., p. 343.

¹³"Volkslieder aus Kärnten," (Frommanns) Die deutschen Mundarten, V (1858), 246. Cf. PH I 741.

¹⁴Cf. Gundlach 171.

Salzburg	Dass 's en Wald finstar is, Daos mach'nt d' Ost; Und dass d' Mentschar z'kraot'n send, Daos is dös Bösst. (Süss 171) Dass 's en Wald finstar is, Daos mach'nt d' Bamm, Dass mia 's Diandl untreu is, Daos glab i kamm. (Süss 172)
Bavaria	Das der Wald finzet i't, Das mache die Tannebüsch, Das mai Schatz wait vomer i't, Des wes I gwis. (Schmeller p. 457)
Upper Austria	Dass 's in Wald finsta ist, Das macht das Holz, Dass mei' Dirndl sauber is, Das macht mi stolz. (Andrian p. 180) Doss 's in'n Wold finster is, Dös mochan d' Bam, Doss mi mein Schotz nöt mog, Dös glaub i kam. (Firm. II p. 724)
Austria	Dass 's im Wald finst'r is, Das mach'n d' Bam; Dass mih main Schaz ned mag, Des glab ih kam.¹⁵ (TS p. 136) Dass 's im Wald finst'r is, Das macht das Lab; Dass main Schaz oan'n andan had, Des macht mih harb. (TS p. 137) Dass in Wald finsta is, Das mach'n d' Aest, Und das mi main Schatzl liabb, Das glaub i fest.¹⁶ (Vogl p. 56) Awa das 's in Wald finsta is, Das mach'n dös Bam Und das mein Dirndl falsch sein sollt', Das glauw-i' kam. (BK 20) Und weil's in Wald finsta is, Das macht das Holz Und weil mein Schatz sauwa is, Das macht mi' stolz. (BK 290) Dass in Wald finsta is Dös macht da Bam, Wans Diandarl sauba is Meld't sa si kam. (Vogl p. 4)
Bohemia	Weil's in Wold so finster is, Dos macht es viele Holz — Ich hob an fesche'n Jägerbu'm, Of don bin ich stolz. (HT 472)

¹⁵Cf. EB 1042.

¹⁶Cf. Vogl p. 108.

Bohemia

Dass 's im Wald finsta is,
Das macht da Bam;
Dass mei Deandl zorni is,
Des glaub i kam. (Schacherl p. 83)

Wens im Wald finza is,
Des mocht da Tanabom,
Doss mi ma Dandl nima moğ,
Des glabi kam.¹⁷ (Firm. III p. 610)

Dass 's in Wold finzar is,
Dös machn d' Tanaräst -
Da mi man Maidl mogh,
Dös glaw' ih fest.¹⁸ (HT 470a)

Dass 's im Wald finsta is
Des machn d' Äst,
Dass mei Deandl sauber is,
Das is das Best! (Schacherl p. 84)

Dass 's in Wald finzar is,
Dös mach'n d' Kraua:
Dass mi man Schoz niat mogh,
Dös is nit waua. (HT 470d)

Moravia

Der Wald ist so finster,
Das macht das Holz,
Mei' Dirndl ist harb auf mi',
Das macht der Stolz. (W. Müller p. 410)

Dass im Wald finster ist,
Das macht das Holz,
Dass mei Dirnl sauber ist,
Das macht mi stolz. (Piger p. 16)

Dass 's im Wald finster ist,
Das macht der Tannenbaum,
Dass mei Schatz untreu ist,
Das glaub i kaum. (Piger p. 17)

Erzgebirge

Dass' in Wald finst'r is,
Das macht das Holz;
Dass mei Schatz saww'r is,
Darauf bie ich stolz. (A. Müller p. 142)

Dass in Wald finst'r is,
Das mach'n de Bam -
War e schiens Schatz'l hot,
Der fiehrt's ehamm. (A. Müller p. 142)

Dass 's im Wald finster is,
Das mach'n de Baam,
Wer a schies Schatzel hat,
Der führt's a haam. (Rösch p. 122)

Dass 's im Wald finster ist,
Das machen die viel'n Äst,
Wer a hübsch Madel hat,
Der halt sie fest. (Rösch p. 120)

¹⁷Cf. HT 470b.

¹⁸Cf. Gundlach 429.

Silesia	Dass aem Tannwald feinst'r iis, Das macht das Holz, Dass mai Schatz feinst'r schaut, Das macht d'r Schtolz. (Peter p. 316)
Vogtland	Döss im Wald finster is, machen de Bam, wenn du mei Schätzkel bist führ ich dich ham. (Dunger 331) Döss in' Wald finster is, machen die Aest', döss mei Schatz an annern liebt, dös glaub ich fest. (Dunger 479) Döss 's im Wald finster is, machen de Tannebüsch, Döss du mei Schotzel bist, dös is gewiss. (Dunger 24)
Meininger Oberland	Im Wald ists ja finsterig, Das machen die tannenbüsch; Dass du mein schätzchen bist, Das ist gewis. (Schleicher p. 111) Im wald ists ja finster, Das macht das grün holz. Mein schatz ist ein jäger, Drum bin ich so stolz. (Schleicher p. 111)
Hesse	Und dass der Wald dunkel ist Macht ja das Holz; Und dass mein Schatz untreu ist, Macht ja der Stolz. (Strack 27)
Baden	Dass im Wald finster isch, Das mache die Äst, Und dass mi mei' Schatz net mag, Das glaub' i fest. (Bender p. 223) Dass im Waold dunkel is, des mache die Heckebüsch, dass mei Schatz 'n annern liebt, des is gewiss. (Krapp p. 206)
Swabia	Dass der Wald finster ist, Des macht das Holz, Dass main Schatz trutzig ist, Des macht der Stolz. (Meier 80)

As an example of the dissemination of a Schnaderhüpfel theme, I give a bundling song with a familiar Lebensbild introduction. The comparison between the height of the steeple and the peal of the bells is well chosen.

Je höher der Thurm,
Je schöner das Geläut,
Je weiter mein Schätzchen,
Je grösser die Freud. (Simrock p. 344)

Carinthia
Wia heacher der Kirchthurm,
Wia scheaner das Gläut,

- Carinthia Und je weiter zum Diendlan,
 Wia greasser die Freud.¹⁹ (Neckheim I 17)
 Wie hechar da Turn,
 Wie schenar das Gläut,
 Wie älter die Weiber,
 Wie zacher die Häut. (PH II 208)
 Wie hechar der Thurm,
 Desto schener der Klang,
 Und je weiter zan Diendl,
 Desto hübscher der Gang. (PH I 789b)
 Wie hecha da Kirchthurn,
 Wie schöna das Dlät,
 Und wie weita zun Diendl
 Wie bass dass mi freut! (Strolz pp. 81 f)
 Wie höch'r der Thurm,
 Wie schöner das G'läut,
 Wie älter die Weiber,
 Wie zacher die Häut'. (v. H p. 347)
- Styria Wia hōcha die Thurn,
 Und wia schöna das G'läut,
 Und wia weita zan Diendl,
 Wia grössa die Freud. (Schmölzer 2)
 Wia hecha da Tuidn,
 Wia hōlar is 's Glait;
 Wia waida zan Diandl,
 Wia gressar is d' Fraid. (Firm. II 749)
- Salzburg Wia hecha da Thurn,
 Wia schena das G'läut,
 Und wia weita zan Diendl,
 Wia gressar aft d' Freudt. (Süss 350)
 Wie höher der Kirchthurn,
 Wie schöner das G'läut,
 Und wie weiter zum Diendl,
 Wie grösser die Freud. (V. H p. 247)
- Austria Wia heha da Duarn,
 Wia schen'r is 's G'loit,
 Wia waida zum Dearndal,
 Wia gress'r is d' Froid.²⁰ (TS p. 113)
- Bohemia Wōi häicha da Thurn u
 Wōi schānnar is 's G'läut;
 Wōi weita za 'n Maidla,
 Wōi grälissar is d' Freud. (HT 180)
- Erzgebirge Je höher d'r Turm,
 Deste schenner 's Geläut,
 Je weiter zum Schatzel,
 Deste grösser de Freud. (Rösch p. 123)
 Je höch'r d'r Thurm,
 Deste schenn'r 's Geleit,

¹⁹Cf. PH 789a; v. Hörmann p. 247; Gundlach 174.

²⁰Cf. Vogl. p. 41.

Erzgebirge	Je weit'r zun Schatz'l, Desto gress'r de Freid. ²¹ (A. Müller p. 137)
Vogtland	Je höher der Thorm, je schänner'sch Geläut, je näher das Schätz'el, je grösser de Freud'. (Dunger 568)
Hesse	Wo höher der Kirchturm, Wo schöner das Geläut; Wo weiter mein Schätzchen, Um so grösser die Freud'. (Strack 21)
Baden	Je höher der Kirchturm, Je schöner 's Geläut, Je weiter das Schätzle, Je grösser die Freud'. (Bender p. 228)
	Je höher der Kirchturm, Je schönens Geläut; Je weiter mei Schätzche, Je grösser die Freud'. (Krapp p. 207)
Alsace	Je höher der Kirchturm, Je schöner das Geläut, Je weiter zum Schätz'el, Desto grösser die Freud'. (Kassel 9)

The favorite dowry theme of oxen and cow usually displays variations only in the unimportant matter of descriptive adjectives. In Salzburg Böckl, and in Baden Rappe replace Ochsen with no other changes in the verse. In the examples from Lippe and Prussia, cited elsewhere, Kälber is added to Ochsen. A Nassau variant has Esel in the first line and Katz in the second, with a fourth line to rime, viz., Wenn ich heirat' mein Schatz. Swiss and Styrian variants use money, another one from Styria substitutes articles of clothing, and variants from Nassau and Alsace introduce kitchen utensils in place of the customary domestic animals. A Bavarian example and one recorded in Des Knaben Wunderhorn substitute Mutter for Vater in the third line, while one from Styria has Schatz. Schenkt replaces gibt in variants from West Prussia and Hungary, cited elsewhere.

Ein ungleich Paar Ochsen,
Eine bucklichte Kuh,
Die gibt mir meine Mutter,
Wenn ich heiraten tu'. (KW II p. 448)

Ein altes Paar Ochsen,
Ein schwarzbraune Kuh
Die giebt mir mein Vater,
Wenn ich heiraten thu. (Simrock p. 339)

²¹Cf. EB 1056.

- Carinthia A g'scheckats Paar Ochs'n.*
A schwarzbraune Kueh,
Das gibt mer mei Vater,
Wann i heirat'n tue. (PH I 1758)
- *variant Zwa schwarzweisse Öchs.
- Tirol An schwarzbraunan Ochs'n
Und a tschekati Kua,
Dõ geit ma mei' Vota,
Wenn i heirath'n thua! (GK II 99a)
- Styria A waissas Poar Ouxn,
A gscheckkati Kui,
Dos gip ma main Voda,
Wounn i hariaddn tui. (Firm. II 752)
- An g'schekat'n Ochs'n,
 Und a bloamati Kua,
 Und das gibt ma mei Vota,
 Wan i heirat'n thua. (Werle p. 448)
- An blechanan Thala
 A hölznani Kua
 Das gibt ma mei Schatzl
 Wan i 's heirat'n thua. (Werle p. 269)
- A Paar Strümpf, a Paar Schuah,
 A Paar Fäustling dazua,
 Die gibt mir mei Voda,
 Wenn i heiraten thua. (Piger p. 8)
- Salzburg A g'scheckats Paar Ox'n,
A schneeweissõ Kuah
Dõ geit ma main Vata,
Wann i heurath'n thua. (Süss 590)
- Zwoa rappögö Böckl,
 A stockblindtõ Kuah,
 Dõs geit iahr iahr Vata,
 Wann i's heurath'n thua. (Süss 375)
- Bavaria Und e gscheck'lts par Ochse,
Und e bucklete Kue,
Des gait mer mai Vadder,
Wenn I hariate tue. (Schmeller p. 458)
- E scheckigh Phar Ochse
 e schwarzbraune Ku
 Das gebt mer mai Vadder
 Wann ich hariate tu. (Schmeller p. 440)
- Zwe kolschwarze Ochs'n,
 Und e schneeweisse Kue,
 Des git me mei Muede
 Bal I heiret'n tue. (Schmeller p. 534)
- Austria Und an'n g'schekad'n Schtiar
Und a g'schekadi Kua,
Des gibt ma main Vada,
Wann ih hoirat'n dua. (TS p. 108)
- A g'schegads par Ochsen,
 A schneewaissi Kua,
 Dõ gibd main Vada,
 Wan i hariathn dua. (Vogl p. 14)

Hungary	Zwe gescheckta uxen unt e pucklächta ku, das schenkt me mai wate wan ich heireten tu. ²²
Bohemia	Zwe schekiche Ochsa On 'n pickliche Kuh, Dos get m'r mei Voter, Wenn ich heirotha thu. (HT IV 311a) A Poor scheckige Ochsen, a bucklige Kuh, Und dos gibt mir mei Vota, Wenn i heiraten thua. (Schacherl p. 65) Ein' rothscheckigen Ochsen und a striemete Kuah, Das gibt mir mei Voter, Wenn i heiraten thua. (Schacherl p. 67)
Moravia	Zwa schwarzbraune Oechsle Und a plotschete Kuah, Die gibt mir mei Voter, Wenn i heiraten thua. ²³ (W. Müller p. 412)
Erzgebirge	Un enn schimmlig'n Ochs Un e tschakete Kuh, Die gibbt m'r mei Vat'r Wenn ic heiroth'n thu. (A. Müller p. 160)
Silesia	Ein altes Par Ochsen Und eine schwarzbraune Kuh, Das gibt mir mein Vater, Wenn ich heirathen thu'. (Peter p. 313)
Vogtland	A scheckets Poor Ochsen, a blummeta Kuh, die gibt mir mei Voter, wenn ich heirathen thu. (Dunger 677)
Meininger Oberland	A schackets boor ochsen, a bukligha kuu, Döös gibtmer mei fatter wenn ich heiraten duu. (Schleicher p. 111)
Hesse	Ein altes Paar Ochsen Eine schwarzbraune Kuh Die giebt mir mein Vater, Wenn ich heiraten thu. ²⁴ (Strack 36) Ein Polnisch Par Ochsen, Eine Polnische Kuh, Die gibt mir mein Vater, Wenn ich heiraten tu. ²⁵

²²K. J. Schröer, "Versuch einer Darstellung der deutschen Mundarten des ungrischen Berglandes," Wiener Sitzungsberichte, XLIV (1863), 399. Schröer says the verse is indigenous to Austria.

²³Cf. HT 311b. Cf. Piger p. 8.

²⁴Cf. EB 1056.

²⁵Alemannia, VIII (1880), 64.

Nassau	Ein altes Paar Ochsen, Eine krummbucklige Kuh, Die gibt mir mein Vater, Wenn ich heiraten tu! (Stückrath p. 111) Ein altes Paar Esel, Eine krummbucklige Katz, Die gibt mir mein Vater, Wenn ich heirat' mein Schatz. (Stückrath p. 111) Ein Dutzend zinnern Löffel Mit hölzerne Stiel, Die gibt mir mein Vater, Wenn ich heiraten will. ²⁶ (Stückrath p. 111)
Bergischen	Ein altes Paar Ochsen, Eine schwarzebraune Kuh, Die gibt mir mein Vater, Wenn ich heiraten tu. (Schell p. 10)
Baden	E altes Paar Ochse, E schwarzbrauni Kuh, Die geit m'r mei' Vater, Wenn i heirate thu'. (Bender p. 231) E buckligs Paar Ochse, E g'scheckete Kuh; Die giebt mir mein Vater, Wenn ich heirate thu. (M-M p. 355) Zwäi schwarzbraune Rappe un e scheckigi Kuh, die git mer mei Vadder, Wann ich heiraten tu. (Krapp p. 213)
Swabia	A buckelichs Paar Ochsa Und en uralte Kuh, Des geit mir mei Vater Wenn i heirathe thu. (Meier 56) E gscheckets paar ochse und e buklete kueh des geit mer mei vater wenn i heirede due. (Birlinger p. 93)
Alsace	E scheckigs Paar Ochse un e buckligi Küh Die gibt m'r min Vater, Wann ich hirote tue. (Kassel 22c) E Schüssele un e Häfele, un e Deckele d'rzue, dis gilt m'r min Vater, wann i hirote tue. (Kassel 22a) E buchsbaumes Rädel, un e messeni Spill, dis gibt m'r min Vater, wann i hirote will. (Kassel 22b)
Switzerland	Drei hölzi Halbbatza Ond e glesige Chue,

²⁶Cf. EB 1056.

Das gid mer min Vatter,
Wenn i heuratha thue.²⁷ (Firm. II p. 663)

I introduce variants from Lippe and Prussia elsewhere.

The wide variation in theme following on a one-line introduction is brought out in a geographical charting of a typical one-line introduction, Zu dir bin i ganga.

Carinthia

Zu dir bin ich gangen
Durch Regen und Wind;
Zu dir geh' ich nit mehr,
Du gehst mit 'nem Kind.²⁸ (KW II p. 305)

Za dir bin i's gang'n
A klane Viertelstund',
An Floh hab' i g'fang'n,
Wie an Fleischhackerhund. (PH I 356)

Zu dir bin i gangen,
Zu dir hats mi g'freut,
Und zu dir geah i neamar,
Der Weg is mar z'weit.²⁹ (Neckheim I 16, 66)

Zu dir bin is gangen
In Reg'n und in Wind,
Bin oft ba dir g'schlaf'n
Hast denma ka Kind. (PH I 1373)

Tirol

Zu dir bin i's gangen,
Zu dir hat's mi' g'freut,
Zu dir geh i's nimmer,
Der Weg is mer z'weit. (v. H p. 150)

Zu dia bi i's augga,
Zu dia hat's mi g'freut,
Zu dia geah i's nimma,
Da Weg is ma z'weit. (GK I 113b)

I bin zu dir ganga,
Han z'rissen die Schuah,
Koan Schuaster hast zahlt,
Aber ausg'lacht hast mi gnua. (GK I 124c)

Zu dir bin i ganga,
Drei ganzi Wocha,
Wann i no' amal geh,
Wer' i heilig g'sprocha. (v. H p. 166)

Styria

Zu Dir bin i ganga,
Zu Dir hat's mi g'freut;
Zu Dir geh' i neama,
Der Weg is ma z'weit. (Werle p. 140)

Zu Dir bin i ganga
Ueba Hek'n und Böh'l,
Zu Dir geh' i neama
Du foppest mi z' vil. (Werle p. 141)

²⁷Cf. v. Hörmann p. 23; A. Tobler p. 30.

²⁸Cf. Simrock p. 343.

²⁹Cf. PH I 1633, 1634; Neckheim II 137.

- Salzburg Zo Dia bin i ganga,
 Zo Dia hats mi g'freut;
 Zo Dia geh' i neama,
 Da Weg is ma z'weit. (Süss 25)
- Bavaria Zu dier bin I 'gange,
 Zu dier hat mi s g'frait
 Zu dier ge I nemmer
 Der Wag it ze wait.³⁰ (Schmeller p. 456)
- Und zu dir bin i' ganga
 Bei'n Regn und bei'n Wind
 Und zu dir gehn i' nimmer
 Weil an' anderna kimmt. (v. Kobell OB p. 19)
- Zu dir bin i' ganga
 In' Winter a'm Schnee
 Und zu dir bin I' naufgrennt
 In' Summer auf d' Höh'. (v. Kobell OB p. 70)
- Zu dir bin i ganga,
 Bei Regen und Schnee,
 Zu dir gänni nämmer,
 Du hast ze viel Flöh. (Rauch 16)
- Zu dir bin i ganga
 Bei Regen und Wind;
 Zu dir gänni nämmer,
 Du hast a klees Kind. (Rauch 17)
- Austria Zu diar bin ih ganga
 Im Reg'n und Wind,
 Dass m'r aft hald's Kod
 In d' Schuah aini rinnt. (TS p. 141)
- Zu diar bin ih ganga,
 Bai diar had's mih g'froit,
 Zu diar geh-n-ih nimma,
 'S is leztimal hoimt. (TS p. 141)
- Zu dir bin ih ganga
 Drei ganzi wocha;
 Wann ih noh amahl geh',
 Wir' ih heilli g'sprocha. (Seidl Al. I p. 15)
- Zu diar bin ih ganga,
 Bai diar ha's mih g'frait,
 Zu diar kimm ih nimma,
 Da Weg is ma z'waid. (TS p. 138)
- Bohemia Za dia' bin ih ganga,
 Ba dia' haut 's mi g'freut —
 Za dia' gäh ih nimma,
 Da Wegh is ma z'weit. (HT 245a)
- Za diar bin ih ganga
 Uwa Bergh u üwa Bühl
 Za diar gäh ih nimma,
 Du foppst mi ja z'vül. (HT 246)
- Moravia Zu dir bin ix ganga,
 Bei dir hot's mi g'freit;

³⁰Schmeller p. 540.

- Moravia Zu dir geh ix nimmer,
Der Weg ist mir z'weit.³¹ (W. Müller, p. 412)
- Zu dir bin i ganga,
Im Regen und Wind,
Zu dir geh i nimma,
Du hast a klans Kind. (Piger p. 22)
- Zu dir bin i ganga,
Im Regen und Thau,
Zu dir geh i nimma,
Du dr . . . Sau. (Piger p. 22)
- Zu dir bin i ganga,
An anziga Stund,
An Floh hab i g'fanga,
Wie an Fleischhackerhund. (Piger p. 22)
- Erzgebirge Zu dir bie ich gange,
Zu dir hot mich's gefreit,
Zu dir gieh ich nimm'r
D'r Wag is ze weit. (A. Müller p. 135)
- Ze dir bin ich gange,
Be dir hot's mich g'freit,
Ze dir kumm ich nimma,
Der Wegh is mer z'weit. (HT 149a)
- Hesse Zu dir bin ich gange,
Bei Regen und Tau;
Zu dir geh ich nit mehr
Du dreckige Sau. (Strack 49c)
- Baden Zu dir bin i gange,
Zu dir hat mi's g'freut,
Zu dir geh' i nimmer,
Der Weg isch zu weit. (Bender p. 226)
- Zu dir bin i gange,
Durch Regen und Wind,
Zu dir geh' i nimmer,
Du kriegst e kleins Kind. (Bender p. 226)
- Zu dir ben ich gange,
Bei Räije un Schnäi,
Zu dir gäh ich nimmer,
Du bist jao nit schäi. (Krapp p. 206)
- Swabia Zue dir bin i gange
zue dir hats mi g'frait
zue dier gang i nimme
der weeg is mer z'weit. (Birlinger p. 88)
- Zu dir bin i ganga
Bei Rega und Wind,
Zu dir gang i nimme,
Mer hat mi z'gut kennt. (Meier 67)
- Zu dir bin i ganga,
Kei Weg ist mir z'weit,
Zu dir gang i wieder,
Wenn's G'legenheit geit. (Meier 68)

³¹Cf. HT 245b; Piger p. 20.

- Swabia Zu dir bin i gange
Bei Hagen und Wind,
Zu dir gang i nimma,
Du bist a schlechts Mensch. (Meier 173)
- Zue dier bin i gange
dur d'heke-n und büsch
zue dier gang i nimme
ma habbmi vertwischt. (Birlinger p. 80)
- Zu dier bin i gange
bei Rege'n und Wind
zu dier gang i nimme
du hast mi vergrimmt. (Birlinger p. 146)
- Alsace Zue dir bin ich gange,
Es hat mich sehr gfreut,
Zue dir geh ich nimmi,
Der Weg isch so breit. (Kassel 170)
- Switzerland Zue der bi-ni gganga,
Zue der heds mi gfreut,
Zue der goh-ni nomma,
Der Weg ischt mer z'weit.³² (Firm. II p. 665)

Carinthia

Carinthia is literally overrun with Schnaderhüpfel.³³
There is scarcely a hill or dale in this picturesque Austrian province that does not resound with them. They are known under different names such as Pleppaliedlan, Gsanglan, Gsatzlan, Liedlan, Stücklan; rarely, also, as Schnadahüpfln.³⁴

In addition to many Schnaderhüpfel from Carinthia cited elsewhere in this work, I give a few examples more or less common to the entire Schnaderhüpfel area:

Klan bin i, klan bleib' i,
Gross wer i nit wer'n,
Hab'an Vater, a Mueter,
Wie an Haselnutskern.³⁵ (PH I 133)

³²Cf. A. Tobler p. 34.

³³Gundlach, *op. cit.*, p. 10. The best Carinthian collection (V. Pogatschnigg and E. Hermann, Deutsche Volkslieder aus Kärnten [2d ed.; Graz, 1879]) contains over two thousand songs, carefully arranged as to theme. Hans Neckheim (222 Echte Kärntnerlieder [6th ed.; Wien, 1922], I, vi) has supplied an excellent musical supplement.

³⁴E. Schatzmeyer ("Einiges über Pleppaliedlan," [Frommans] Die deutschen Mundarten, IV [1857], 523) on the basis of dialectal and ethnic differences, urges a fine distinction in terminology.

³⁵Süss 545; v. H p. 35; HT 141b; Schmeller p. 534; KW II p. 310; PH I 133; Vogl p. 2; GK I 135a; Werle p. 83; Gundlach 544; BK 99; Simrock p. 341; Piger p. 16; TS p. 208; Schacherl p. 93; Andrian p. 179; Dunger 78.

A bisserl a Lieb',
Und a bisserl a Treu',
Und a bisserl a Falschheit
Is all'wal dabei.³⁶ (PH I 841)

Schön blau is der See,
Mei Herz thuet mer weh',
Es wurat wied'r g'sund,
Wann i di hab'n kunnt.³⁷ (PH I 311)

Below are examples with local background and color:

Das Klagenfurter G'läut,
Das hert m'r gar weit,
Wer traurig wol wern,
Wann is niamer wer hern. (PH II 343)

Goritschitzer mir,
Mir trink mer ka Bier,
Mir trink mer lei Wein,
Weil mer Goritschitzer sein. (PH II 355)

De Bleiburger Bueb'n
Hab'n Strohüetlan auf,
Und an Kropf af der Seit'n,
Steht furchzehne d'rauf.³⁸ (PH II 378)

Tirol

The real home of the Schnaderhüpfel³⁹ in Tirol is in the Unterinnthal, particularly from Innsbruck to the northern border and also the area beyond Zillertal over to the northeastern tip of the province. Aside from this blanket area the Schnaderhüpfel lives sporadically as far south as Bozen, as far east as Tiliach in the Pustherthal and as far west as the Paznaunerthal near Vorarlberg. Etschland is barren of Schnaderhüpfel.⁴⁰

Many Schnaderhüpfel sung in Tirol are encountered elsewhere in the larger Schnaderhüpfel area:

Mei' Schatzerl is weiss
Wia da frischg'fall'ne Schnee,

³⁶Birlinger p. 66; Spaun p. 21; Gundlach 450; Dunger 472; A. Müller p. 143; v. H p. 136; GK II 46b; BK 169; HT 117.

³⁷Werle p. 156; Vogl p. 12; v. H p. 179; BK 126.

³⁸Under the caption Land und Leut' PH II pp. 77 ff. contains about 400 Schnaderhüpfel of purely regional interest.

³⁹In Tirol our song is known under a variety of names, viz., Schnaderhaggen, Possen-, Trutz-, Spitzliedln, Haarbrecher-G'sangln (v. Hörmann p. xi) or as Kleine Lieder (Firm. II p. 675).

⁴⁰Hofmann, op. cit., p. 76. Cf. Gundlach, op. cit., p. 10.

Und die dein' is so braun,
 Wia da brennti Kaffee.⁴¹ (GK II 22b)
 Wia heacher di Olm,
 Wia schörfar dar Wind,
 Wia weiter zun Deanl,
 Wia kloaner di Sind.⁴² (Firm. III p. 397)
 Mei' Herz muass an Fahla hob'n,
 Dös ist schon g'wiss;
 Denn so oft i mei' Diandl siech,
 Geit's ma an Riss!⁴³ (GK II 105b)

Themes of local interest:

A Büchsl am Ruck'n,
 A Fedal af'n Huat,
 Und mei tirolisch Herzl
 Is durch und durch guat! (GK I 134c)
 An lebfrisch'n Buam
 Geht koa Liadl nit aus,
 Und di Schnaderhüpfal
 Sein in Tirola-Land z' Haus. (GK I 74a)
 Der Mieminger Turn
 Is auf und a roat,
 Die Mieminger Madeln
 Ho'm Fleach in der Pfoat.⁴⁴

The genre also lives in the adjoining regions of Vorarlberg⁴⁵ and Lichtenstein.⁴⁶

Styria

Everywhere in northern Styria and as far south as Kainachthal, where it is known as Sagga-Liad, the Schnaderhüpfel flourishes.⁴⁷ Dialectal barriers, as in Tirol, have halted its advance

⁴¹PH I 119; BK 369; v. H p. 31; Gundlach 588; Werle p. 270.

⁴²Gundlach 174; L. Tobler p. 215; v. H p. 124; PH I 443.

⁴³Vogl p. 4; BK 371; v. H p. 88; Süss 234; Werle p. 175.

⁴⁴Adolph Pichler, "Tirolische Volksdichtung," Zeitschrift des Vereins für Volkskunde, IV (1894), 198.

⁴⁵G. Meyer, op. cit., II, p. 146.

⁴⁶A. Tobler, Das Volkslied im Appenzellerlande (Zürich, 1903), p. 28. Lichtenstein is humorously alluded to as the home of pornographic Schnaderhüpfel.

⁴⁷Gasslreimen, Stauden-Liedern, G'sang'ln, G'stanz'ln, G'sötz'ln, Fleppaliad'ln, Klamp'ln, Trutzlied'ln (G'stänkerisch), Schnadagang'ln, Schnadahagg'n are terms used in different localities (Anton Werle, Almrausch: Almliada aus Steiermark [Graz, 1884], pp. 111, 174). At the time of his death (1893) he had 4000 numbers ready for a new edition (Sahr-Sartori, op. cit., II, 33).

southward.⁴⁸ Werle's collection of over two thousand numbers, together with a few musical scores, stands unparalleled and gives us an intimate glimpse of the life and thought of this picturesque people. The fact that Styria possesses no single dialect of its own,⁴⁹ but uses the dialects of surrounding provinces, explains the free interchange of Schnaderhüpfel themes. Here are sample stock themes heard in Styria:

Acht Tag is a Woch'n,
Zwölz Monat a Jahr;
Kam hat di Liab' ang'hebt
Is schon wida goar.⁵⁰ (Werle p. 145)

Dreizenthalf Schneida
Ham vierzenthalf Pfund;
Wan's dös net ham,
So sans net recht g'sund.⁵¹ (Werle p. 106)

Um an Buam z'trauern,
Dös wa mar a Schand,
I drah' mi kurz um,
Und gib an andern d' Hand.⁵² (Werle p. 25)

The inventive genius of the peasants is responsible for the following local "hits." The first is from the extreme south:

Der Herr Pfarrer von St. Peter
Is a kreuzbraver Man;
Was noth thuat, das bet' er
Und sauft was er kan. (Werle p. 106)

I bin ja koa Ungar,
Koan Oesterreicha;
I bin halt a lustiga
Obersteira. (Werle p. 109)

In Unterhausstättn,
In da Fernitza Pfarr,
Da wohnt ja mei Schätzerl,
Der g'schmeidigi Narr. (Werle p. 105)

Salzburg

Although we have for Salzburg⁵³ no convenient charting of

⁴⁸Hofmann, op. cit., p. 372.

⁴⁹Werle, op. cit., p. 485.

⁵⁰Schmeller p. 536; GK II 57a; Vogl p. 84; PH I 85; Gundlach 181; v. H p. 174; Dunger 604.

⁵¹Strack 72; Meier 376; GK 24a; Schacherl p. 74; Firm. II p. 234; Gundlach 959; v. H p. 368; Süß 505.

⁵²Vogl p. 60; BK 248; Dunger 625; PH I 533; A. Tobler p. 34; GK I 25b; Birlinger p. 74; Piger p. 20.

⁵³The exhaustive collection of one thousand Schnödahöpfel, together with musical scores, made by Maria Vinzenz Süß

the occurrence of Schnaderhüpfel⁵⁴ by village as in the case of Carinthia, Styria, Bohemia, Vogtland, etc., we can rest assured, nevertheless, of a luxuriant growth in all parts of the province. This is attested by the fact the Schnaderhüpfel meter is used here, as well as in Upper Austria, in certain types of polystrophic folk song.⁵⁵ In common with the adjoining regions of Tirol, Carinthia, Styria, Upper Austria, and Upper Bavaria it shares all the diverse Schnaderhüpfel motifs.

Mein' Schatz is a Schneida,
Is gar a schens Büaschl,
Er hat a paa Wadl
Wiar a Kreutza-Wüaschtl.⁵⁶ (Süss 97)

Da Stiglitz is Stiglitz,
Da Fink is koan Spaotz
Und a schwaschzaugats Diandl
Mua i haob'm za mein Schaotz.⁵⁷ (Süss 877)

Dö Keasch'n send zeitög,
Dö Weixl send braun;
Haot an iadar a Diandl
Mua mar a um oans schau.⁵⁸ (Süss 213)

Localized Schnaderhüpfel have a charm all their own, breathing a sort of pride and self-sufficiency.

Wann do Pinzgara' Diandl
Ar a kloans Kröpfl hambt,
Mia hambt's dechta schon geant,
Send's do liab schon vadambt. (Süss 942)

(Salzburgische Volkslieder [Salzburg, 1865], pp. 177 ff) supplants the collection of Sylvester Wagner (Salzburga Bauern-G'sanga [Wien, 1847]). Firmenich (Germaniens Völkerstimmen [Berlin, 1846 f.], II, 715 ff) reproduces the eighty-four Schnaderhüpfel in Wagner, many of which, Hofmann says ([Frommanns] Die deutschen Mundarten, IV [1857], 372), are from Wagner's own hand. Wagner's twenty-three stanza Gasslreim, reproduced in Firmenich (II, 720 f) (Hofmann cuts it to nine [op. cit., pp. 374 f.]), typical as to content of all bundling verse in this area, is not sung at all, according to Wagner, but improvised and declaimed at the window of the lover.

⁵⁴Besides Schnödahöpfl and G'sanga, G'stanzeln and Vierzeilige are other designations for the song in Salzburg (v. Hörmann, op. cit., p. xii).

⁵⁵Hofmann, op. cit., p. 372.

⁵⁶Vogl p. 66; GK II 42a; A. Tobler p. 33; BK 337; Werle p. 98; Schacherl p. 91; Gundlach 331.

⁵⁷Schmeller p. 457; GK I 15a; Dunger 105; PH I 24; Birlinger p. 62; v. H p. 47; Werle p. 66.

⁵⁸Gundlach 549; KW II p. 306; Schmeller p. 534; PH I 2; v. H p. 60; GK I 112c; Firm. III p. 395.

A hoamtückösch Gmüeth
Und a zaunmotts Geblüet,
Und a grundfolschö Röd
Kennan d' Solzburga nôt. (Firm. II p. 716)

Z'Salzburg und z'Niedaralm
La i ma d' Mentscha g'fal'n,
Abar en Halla obn,
Da habmts koan' Bod'n. (Süss 89)

Bavaria

The Schnaderhüpfel is sung throughout the entire Kingdom of Bavaria, but especially in Upper Bavaria, Lower Bavaria, and in the Upper Palatinate.⁵⁹ In Bavaria, as elsewhere, the song is known under a variety of names, depending on the locality in which it is found.⁶⁰ Here local "hits" mingle with Schnaderhüpfel encountered elsewhere in the main area. Here are examples of "far-traveled" themes:

Da dobm auf der Albm
Da thuet's Gamsal scherzen,
Wo kae Eifesucht is,
Get kae Lieb vo'n Herzn.⁶¹ (Schmeller p. 541)

Bin e frische Wildschütz
Und I waes me zwe Ständt,
Bey'n Deanal a 'n Fenster
Und bey'n Gamsal a 'n Gwändt.⁶² (Schmeller p. 537)

Scheit de' Herr ma so schö,
Tüent d' Labe rausch'n,
Ge ausse mei Schazal
Tüeme Herzal tausch'n.⁶³ (Schmeller p. 536)

⁵⁹ Johann Andreas Schmeller, Die Mundarten Bayerns (München, 1821), p. 438. Cf. Hofmann, op. cit., pp. 76, 82 ff. Besides Schmeller which contains a sizable collection from different parts of the kingdom, von Kobell's Schnadahüpfln und Sprüchln (München, 1846), and Oberbayerische Lieder (2d ed.; München, 1874) are attractive collections. Eugen Neureuther (Bayerische Gebirgslieder mit Bildern [1855]) has brilliantly illustrated a small collection of Schnaderhüpfel and supplied musical scores.

⁶⁰ Stückchen (Stück'lcher, Stückche, Stücklich, Stückle, Stück'ln, Stückaln), Schandliedchen, Schamperliedchen, Schumperliedchen, Schelmeliedle, Schnatterhüpfl, Schnattergängl, Schnatterhagken (Schmeller, op. cit., p. 438).

⁶¹ Spaun p. 23; TS p. 131; Firm. III p. 396; v. H p. 250; Gundlach 579; GK II 116a.

⁶² Süss 215; v. H p. 267; Gundlach 182; GK II 70c.

⁶³ Werle p. 121; v. H p. 122; Vogl p. 30; BK 207; Rösch p. 120; Firm. II p. 436; HT 32; Schacherl p. 74; GK I 110c; Süss 493; TS p. 113; PH I 253.

Local "hits":

Du darst mit net schende,
Bist gar net i-n Stand,
Du bist die aller schlech'ste,
In'n Werzborgher Land. (Schmeller p. 455)

Tyroler und Baern
Hamd allwer e-n Strit
D' Madln welln baerisch sey
Bueb'n abe nit. (Schmeller p. 543)

Dort une dort obe
Wo's baierisch isch
Mai Schatz isch mer liber
A's 's Geld in der Kischt. (Schmeller p. 440)

The spread of the Schnaderhüpfel from Bavaria to the adjacent region of Coburg marks an interesting chapter in the story of artificial attempts to transplant the genre. Friedrich Hofmann, himself a native of Coburg, translated (1856) into the Coburgian dialect almost a hundred Bavarian Schnaderhüpfel taken from von Kobell, and a year later published his famous popular collection Quackbrünne.⁶⁴ Little is known of the real success of Hofmann's venture, but he himself laments the fact that the song was not sung under the village elm, but in taverns and dance halls--a fact that accounts for its overmeasure of obscenity. Schleicher⁶⁵ contains a small collection of Schnaderhüpfel, very few of which have the real Alpine ring to them. Besides the dowry theme and Dass es im wald finster ist, cited elsewhere, I list another familiar one:

Sis goor niyet lang dass gereighent hot,
Di dëcher tropfen noch;
Ich hou amoul an schatz gehott,
Ich wolt ich hetna noch. (Schleicher p. 110)

Austria

Although the most fertile areas for the Schnaderhüpfel in both Upper and Lower Austria are in the mountainous regions south

⁶⁴Friedrich Hofmann, "Schnadehüpf'ln und Schlumperliedle," (Frommanns) Die deutschen Mundarten, III (1856), 149 ff. Cf. idem., "Koborger Schlumperliedle," (Frommanns) Die deutschen Mundarten, II (1855), 187 ff. Cf. G. Meyer, op. cit., pp. 351 f.

⁶⁵August Schleicher, Volkstümliches aus Sonneberg im Meiniger Oberland (Weimar, 1858), pp. 109 ff. Ditzfurth's collection of over a hundred numbers, gathered in Lower Franconia and the regions around Hof, and published posthumously by Liebleitner ("Aus dem Nachlasse des Volksliedforschers F. W. Freiherrn von Ditzfurth," Das deutsche Volkslied, XXXIII [1931], 90 ff) should also be mentioned here.

of the Danube, the genre lives throughout the entire province.⁶⁶ The song is known, especially in Lower Austria as G'sang'ln, G'stanz'ln, G'sötz'ln,⁶⁷ and Sprüch'l.⁶⁸ The influence of dialect poets on the growth of the Schnaderhüpfel in these regions is tremendous,⁶⁹ and deserving of a special study.

Austrian variants of typical Schnaderhüpfel themes follow:

Lower Austria

A lustiga Bua
Braucht oft a Por Schua,
Und a trauriga Nor
Braucht selten a Por.⁷⁰ (Firm II p. 803)

Biawal, wanst mi wülst liam,
Muast a greas Hiadal griagn,
D' har miassn gschneklad sai,
Nach a gheast mai.⁷¹ (Firm. III p. 415)

Diandl, geh her zu'n Zaun,
Und loss si g'nau onschau,
Wia deini Äugal san,
Schworz oder braun.⁷² (Firm. II p. 803)

⁶⁶G. Meyer, op. cit., II, 146. Castelli ("Einiges über die Bauern-Poesie in Niederösterreich," [Frommanns] Die deutschen Mundarten, III [1856], 178) insists on a fundamental difference in the Schnaderhüpfel as sung in Lower Austria as opposed to Upper Austria, but does not document or elaborate his argument. Seidl, a contemporary writer, represents, on the other hand, the orthodox view: "Solche Liederchen wandern wie die Schwalben und sind überall zu treffen, soweit der gleiche Sprachstamm reicht" (Almer: Innerösterreichische Volksweisen [Wien, 1850], I, 11). Although there is no monumental collection of Schnaderhüpfel for Austria that one could place beside Werle for Styria or Pogatschnigg-Hermann for Carinthia there are several excellent collections. Besides J. N. Vogl (Schnadahüpfel [Wien, 1850]), Tschischka-Schottky, and Seidl (Flinserln [Wien, 1828 ff.]); Almer (Wien, 1850),--the latter two containing many art Schnaderhüpfel--should be mentioned Anton Ritter von Spaun, Die österreichischen Volksweisen (Wien, 1845), a work especially valuable for its musical scores. Tschischka-Schottky also contains melodies. Blümmel-Krauss Ausseer und Ischler Schnaderhüpfel (Leipzig, 1906), the only work of its kind, has extensive comparative notes.

⁶⁷Dunger, op. cit., p. xii. Cf. Castelli, op. cit., pp. 177 f.

⁶⁸Sprüch'l refer specifically to proverbs or epigrams cast into Schnaderhüpfel (Hofmann, op. cit., p. 376). Cf. Gundlach, op. cit., pp. 145 ff.

⁶⁹Hofmann, op. cit., pp. 375 ff, 513 ff.

⁷⁰Gundlach 904; TS p. 181; Dunger 803; PH II 94; W. Müller p. 415; Schmeller p. 457; GK I 131a; Süss 277; Werle p. 18; HT 595 f; Vogl p. 62; Meier 71; v. H p. 11; Birlinger p. 73.

⁷¹Süss 367; PH I 343; Gundlach 555; BK 22; Schmeller p. 471; v. H p. 24; Schacherl p. 89.

⁷²Werle p. 143; BK 46; Süss 445; v. H p. 83; Birlinger p. 146; Gundlach 89.

Upper Austria A Schneewerl hat's gschneibt,
 Alle Berglan sand weiss
 Und hiazt woass i' ma wieda
 A Biawerl, a neu's.⁷³ (BK 173)

An Sprung üwas Gassl,
 An Jugitza drauf
 Und an Klopfa auf's Fensterl,
 Schön's Dirndl, mach auf!⁷⁴ (BK 10)

Und a Liab ohne Freud,
 Is a Wag'n ohne Rad,
 Is a Bam ohne Blat,
 Is a Bild ohne Gnad.⁷⁵ (Werle p. 103)

The following numbers betray a local flavor:

Lower Austria I bi ja koa Owa-
 Koa Untaschdaira,
 Und i bi hald a
 Lusticha Estaraicha. (Firm. III p. 416)

Upper Austria Von Untaland aufa,
 Kimt 's blawl Papier
 Glei ganz von da Schneid,
 Bua, lass mar uns nia. (Werle p. 241)

The genre seems not to be widespread in Hungary. Besides the dowry theme from Krickerhäu, already cited, I give a variation of the familiar aube:

Wann dar Auff a mal pfalzt
 Und da Kiebauanbui schnalzt
 Und dar andri Hohn schrait,
 Is da Tog nima wait.⁷⁶ (Firm. III p. 625)

Switzerland

Migrating westward from Bavaria and Tirol, the Schnaderhüpfel has found welcome refuge in the eastern and northern cantons of Switzerland, particularly in the region of Appenzell.⁷⁷ Under a variety of names it exists in isolated regions elsewhere.⁷⁸

⁷³Vogl p. 29; PH I 684; Werle p. 159; Schacherl p. 65; TS p. 145; Süß 54; v. H p. 80.

⁷⁴Spaun p. 25; Gundlach 184; PH I 1158 f; Süß 308; HT 187 f; GK II 71c; Schacherl p. 66; v. H p. 189; Werle p. 188; Vogl p. 86; Birlinger p. 148; Dunger 349; Piger p. 21.

⁷⁵GK I 3a; v. H p. 341.

⁷⁶PH I 1342; v. H p. 229.

⁷⁷Alfred Tobler, Das Volkslied im Appenzellerlande (Zürich, 1903), p. 28.

⁷⁸The usual name is chorzes Liedli, but it is also known under Stupflied, Speilied, Spottlied, Tratzlied, Spottgedicht,

The following Schnaderhüpfel belong to the common stock of song:

Dei obe-n-off 'em Begli,
doo stohd e Kapell,
Do taanzt de Waldbruseder
mit sinner Mamsell.⁷⁹ (Tobler p. 31)

Der Liebgott im Himmel
Und 's Schätzli im Arm;
Der Liebgott macht sälig
Und 's Schätzli git warm.⁸⁰ (Greyerz III p.13)

Ond d' Vögeli hend Chröpfli,
si singid dermit,
Minn Schatz hed enn Chropf,
aber singe chan er nüüd.⁸¹ (A. Tobler p. 35)

Schnaderhüpfel of homespun quality follow:

Vo Bregez off Lende
isch anderthalb Stond,
Minn Schatz hed e Herzli,
's wigt anderthalb Pfond. (A. Tobler p. 29)

Minn Schatz ischt vo Uri
ond i vo Luzern,
Sond beidi nöd höpsch
doch gslem-mer denand gern. (A. Tobler p.33)

Ond d'Urnäscher Määtle,
die sönd am Rossfall,
I bi emool dei gsee,
es gfallid-mer All. (A. Tobler p. 36)

Bohemia

Almost everywhere in the German-speaking regions of Bohemia, but principally in the mountainous regions of the west and south, one encounters the Schnaderhüpfel under one name or another.⁸² The richest yield is in the region around Eger and

Schelmlied, Fauzeliedli (Ludwig Tobler, Schweizerische Volkslieder [Frauenfeld, 1882], pp. cxlv f.), e Chorzes, e Lompestöckli, Lompeliiedli, e goolis [seltsam, komisch] Liedli, Stomperli, Satzliedli, Gsatzliedli, Stagraafliedli, etc. (A. Tobler, op. cit., p. 28).

⁷⁹Dunger 1244; Strack 69; Weimar. Jb. III (1855), 326; v. H p. 366.

⁸⁰GK II 55b; A. Tobler p. 29.

⁸¹Werle p. 70; Meier 43; GK II 7c; BK 384; v. H p. 190; HT 434; PH II 207; Vogl p. 97; Seidl Fl. I p. 18; Gundlach 992.

⁸²In northwestern Bohemia they are invariably called Liedla, but around Saaz, where they are said to be as prolific as in Upper Bavaria, Steikle, i.e., Stückchen (Globus: Illustrierte

Plan, near the Bavarian border. This productive region does not extend east toward the central lowlands beyond Pilsen. In the southern tip, viz., around Strodenitz, the genre also flourishes. Sporadic occurrence in the north and east, as well as in the speech islands of southeastern Bohemia is the result of chance transmission.

Bohemian Schnaderhüpfel display typical characteristics as to pattern and theme. Below is a variant from Budweis of the famous Schlüssellein motif:

Mei Herz is a G'schlouss,
Vazaubert schon g'mua,
Und a anziger Bua
Hot an Schlüssel dazua.⁸³ (HT 20)

The following examples, chosen at random, show themes that recur over the entire Schnaderhüpfel area:

Grosgreen is d'Hollastaud'n,
Schneeweiss is d' Blüh -
Schön san dö schworz'n Aug'n
Treu blei'n than's nia.⁸⁴ (HT 513)

Am Frei bin ih ganga,
Ho 's Fenzrl neat g'wisst,
Dau bin ih hinkumma,
Wau 's Saistallrl is.⁸⁵ (HT 228)

Schnaderhüpfel having local color are plentiful, e.g.,

U in Godrisch druabm
Kaan ma's a nu luabm,
Owa in Neudarf
Dau sam sie scharf. (HT 889)

In Eghalond drass'n,
Dau gähnts nu deutsch zou,
Dau gilt nu da Handschlog'h,
Ban Tanz klappan d' Schouh! (HT 401)

Zeitschrift für Länder- und Völkerkunde, XVII [1870], 312). They are often called Všlázalige, especially in Egerland (G. Meyer, op. cit., I, 349); also Tschumperliedeln. The name Gesätzln, an adaptation of G'stanzln, a designation in Alpine lands, also obtains in Bohemia (Anton Naaff, "Das deutsche Volkslied in Böhmen," Mittheilungen des Vereins für Geschichte der Deutschen in Böhmen, XX [1882], 278).

⁸³Kassel 64; W. Müller p. 402; v. H p. 107; Werle p. 149; Dunger 3; PH I 293; Gundlach 510; L. Tobler p. 209; HT 19a; Rösch 126a; Piger p. 17; Spaun p. 31; Birlinger p. 68; Schacherl p. 94; BK 334 and variants cited in notes.

⁸⁴Dunger 103; PH I 835; Süß 533; GK II 109a; Werle p. 179; Schacherl p. 63.

⁸⁵Werle p. 216; GK I 136c; Schacherl p. 66; PH I 1123; v. H p. 233.

Zwischen Dürmaul und Neudorf
Is da Weg sua staine —
Maidla gihts g'nough,
Owa latta klaine. (HT 395)

The following Schnaderhüpfel, an example taken from the rather extensive lists of trades in Hruschka-Toischer, is of purely local interest:

Du bist a Grenzwachta,
Du liegst af da Grenz,
Du lauast af kain Pascha,
Du lauast af-r-a Mensch. (HT 355)

Moravia

In the Iglau speech island and elsewhere in Moravia we find numerous Schnaderhüpfel themes that derive from traditional stock, e.g.,

Vom Spielhahn die Feder,
Vom Hirscherl das G'weih,
Vom Dirlal die Lieb'
Und vom Bübal die Treu.⁸⁶ (Piger p. 7)

Heut d' Nacht um a neune
Hat 's Bettstatl kracht,
Mei Schatz ist a Tischler,
Hats glei wieder g'macht.⁸⁷ (Piger p. 21)

Plentiful also are the Schnaderhüpfel native to the region:

Die Iglauer Burschen,
Die hoben die Sechser draht,
Sie haben a Paar Hosen,
Mi die machens Parad. (Piger p. 24)

Die Iglauer Burschen,
Die stehen im Eck
Und kinnan nix tanzen
Wie d' Erdäpplsack. (W. Müller p. 409)

Vogtland

Known under three names, viz., Schlumperliedel, Tschumper-
or Schumperliedel, and Runda, the Schnaderhüpfel is found every-
where in Vogtland.⁸⁸ The publication of Dunger's collection in
1876 marked a new era in Schnaderhüpfel study by controverting the
theory that such song existed only in Alpine lands.⁸⁹ Rundas use

⁸⁶Werle p. 230; HT 7; Spaun p. 15; Süß 440; Seidl Al. III
p. 42; Schacherl p. 74.

⁸⁷Süß 399; PH I 1327; Dunger 153; Schacherl p. 61.

⁸⁸Dunger, op. cit., p. xiii.

⁸⁹Ibid., p. iv.

typical Schnaderhüpfel themes:

Mei Voter und mei Mutter
und mei Schwester und mei Bruder
und mei ganze Freundschaft
di hamm m'rsch Dänderle veracht'.⁹⁰ (Dunger 304)

Mei Herz is vun Silber,
und deins is vun Gold,
und de Aufrichtigkeit
hot der Teufel geholt.⁹¹ (Dunger 473)

Wos nutzt mich a schänner Epfel,
wenn er inne is faul,
wos nutzt mich a schäss Madel,
wenn's hot a luës Maul.⁹² (Dunger 430)

Songs of regional interest follow:

In Überlose, Ünterlose,
in Stöckigt und in Brand,
do senn de schönsten Madle
im ganzen Sachsenland. (Dunger 1274)

De Chrieschwitzer Madle
hamm lange Nos-n,
do ka der alt' Freier
an Tusch drauf blos-n. (Dunger 1290)

Die Plauischen Madle
hamm a grusse Frisur,
die fressen de Erdäpfel
mit sammt der Montur. (Dunger 1294)

Württemberg

Schnaderhüpfel are sung in all parts of Württemberg where they are known as Schelmeliedle, Possenliedla, Schnitzliedla.⁹³

⁹⁰Vogl p. 18; Werle p. 71; Andrian p. 178; Süss 555; TS p. 109; Birlinger p. 151.

⁹¹Werle p. 144; TS p. 237; Vogl p. 49; PH I 1513; Rösch p. 129; BK 207.

⁹²Ankenbrand p. 80; HT 156 f.; Dunger 430; Birlinger p. 65; Meier 9; A. Tobler p. 34; Schmeller p. 457; A. Müller 12. Weimar. Jb. III (1855), 325. This Schnaderhüpfel bears striking resemblance to a verse of a folk song contained in a collection made by a Benedictine monk in 1646 (Johannes Bolte, "Kleine Mitteilungen," Zeitschrift des Vereins für Volkskunde, XXXVII [1927], 100, No. 7). Cf. Kopp, op. cit., pp. 76 f. The proverb, Rote Äpfel faulen, doubtless provides the motif here. Cf. Ludwig v. Hörmann, Volkstümliche Sprichwörter und Redensarten aus den Alpenlanden (Stuttgart and Berlin, 1913), p. 165. Cf. Wander, op. cit., sub Äpfel 70.

⁹³Ernst Meier, Schwäbische Volkslieder (Berlin, 1855) contains over 400 numbers. A. Birlinger, Schwäbische Volks-Lieder (Freiburg 1/Br., 1864), enlarges on Meier. The recent collection of August Lämmle, Württembergische Volkslieder (Heilbronn, 1929), contains only twenty-six Schnaderhüpfel.

and Stomperli.⁹⁴ Hofmann, arguing from Rochholz's statement that the Schnaderhüpfel is strictly a product of regions where the Bavarian-Austrian dialects are spoken, finds the Swabian competent only to copy borrowed song, but not to improvise.⁹⁵

Swabian variants of songs common elsewhere follow:

Bin Oft in Wald gange,
Haun gschnitta und gmäht,
Haun oft a schöns Mädle
Am Schürzle rum dreht.⁹⁶ (Meier 137)

Mei Vater hat gsait,
I soll besser hausa,
I soll d' Katza verkaufa,
Soll selber mausa.⁹⁷ (Meier 350)

Ge Tal bin i gloffe,
Ge Tal bin i grennt,
Dao hat me mei Mädle
Am Juchezer kennt.⁹⁸ (Lämmle p. 127)

Themes of regional interest:

I bin ja koin Ober
Koin Unterländer,
I bin a kreuzbraver
Alt Würteberger. (Meier 260)

Im Underland dunde
im schwäbische Gwänd
da nimmt der jung Deufel
den alten beim Grind. (Birlinger p. 140)

Baden

Although the Schnaderhüpfel flourishes in the northern part of Baden,⁹⁹ the genre lives elsewhere in the province,

⁹⁴Bender, Oberschefflenzer Volkslieder (Karlsruhe, 1902), p. 222.

⁹⁵G. Meyer, op. cit., p. 340. Cf. Hofmann, op. cit., p. 76. Cf. Dunger, op. cit., p. xii. Meier gives a different impression: "Dieser Abschnitt enthält über 400 kurze Strophen von der Art [Tanz- und Jodellieder], wie sie das Volk noch fortwährend bei jeder Gelegenheit improvisiert" (op. cit., p. 6).

⁹⁶Schell 21; Strack 41; TS p. 240; EB 1053; Ankenbrand p. 80; Stückrath p. 112; BK 89; Werle p. 246; Dunger 988; L. Tobler p. 216; Simrock p. 340; HT 267; Schacherl p. 75; Schmeller p. 532.

⁹⁷Süss 381; GK I 76b; Schacherl p. 71.

⁹⁸Dunger 49; PH I 1155; Schacherl p. 61; HT 183a; Gundlach 166; v. H p. 246; BK 402; Süss 207; Piger p. 21; Schmeller p. 456.

⁹⁹Augusta Bender, Oberschefflenzer Volkslieder (Karlsruhe, 1902), pp. 222 ff. Cf. p. xii.

particularly in the mountainous regions bordering on Swabia. Although they are called Stumpeliedli in Oberschefflenz, Schnörkel and Rengle in Baden-Palatinate, and Traller in Odenwald,¹⁰⁰ they are everywhere genuine Schnaderhüpfel.

Un's hot emol gereët
Die Däche tropfen noch;
Ich hab emol e Schätzel g'hat,
I wollt, i het es noch!¹⁰¹ (M-M p. 323)

Was braucht denn e Jäger?
E Jäger braucht nix,
Als Hunde zum Jagen
Zum Schiessen e Bix.¹⁰² (M-M 330)

Drei Wochen vor Ostern,
Da geht der Schnee weg,
Da heiert mei' Schatzele,
Dann sitz' i im Dreck.¹⁰³ (Bender p. 224)

Local themes:

Uf'm Neckar bin in fahre,
'Schiffle hat sich dreht,
'wär Schad für mei alter Peter,
Wenn er unnerge dät! (M-M p. 360)

I bin emol gewannert
'em Eberdörfel zu,
'etz hab i wi' an Anner,
Sisch a e lieber Bu. (M-M p. 323)

Zu Durlach wenn's läut't,
Und do zittert der Platz,
Und i wünsch' d'r viel Glück
Zu dei'm ganz neue Schatz. (Bender p. 224)

Alsace

Since the appearance of A. Kassel's¹⁰⁴ collection of almost

¹⁰⁰Elizabeth Mincoff-Marriage, Volkslieder aus der badischen Pfalz (Halle, 1902), pp. 309 ff. Cf. p. ix. H. Krapp, Odenwälder Spinnstube: 300 Volkslieder aus dem Odenwald (Darmstadt, 1904), pp. 201 ff.

¹⁰¹Werle p. 141; Firm. II p. 234; p. 702; Dunger 613; Kassel 38; Strack 34; Greyerz III p. 14; L. Tobler p. 214; Schleicher p. 110; Meier 82; v. H p. 174; Rösch p. 128; M-M p. 323 and notes cited there.

¹⁰²Süss 464; v. H p. 256; PH II 267. Vancsa ("Ein oberösterreichisches Schnadahüpfel und seine Schicksale," Das deutsche Volkslied, I [1899], 60) says that this Schnaderhüpfel is a product of Upper Austria.

¹⁰³Birlinger p. 112; Firm. III p. 609. Weimar. Jb. III (1855), p. 325; Simrock p. 338; Strack 35; Schell 9; Figer p. 8; HT 331 f.; Werle p. 41; Dunger 608; Seidl Fl. I, p. 27; EB 1056.

¹⁰⁴Sprüche (Schnaderhüpfeln) im elsässischen Volksmund (Strassburg, 1912).

two hundred Schnaderhüpfel in 1912 the celebrated dictum of August Stöber,¹⁰⁵ "Eigentliche Schnaderhüpfel haben wir in Elsass keine," has been in disrepute. To Alsatians the song is known as Sprüchle, Versle, G'setzle, Schnörkle, and Liedle.

The number of prominent themes to reach Alsace is, to be sure, not great.¹⁰⁶

Min Vater isch e Schriner,
Un e Schriner bin ich,
Min Vater macht d' Wiege,
Was drin kommt, mach ich.¹⁰⁷ (Kassel 179)
Ich hab e schöns Schätzle,
Aber rich isch es nit.
Was batt mich der Richtigum?
Bim Geld schlof i nit!¹⁰⁸ (Kassel 69)

Local themes: The first has a familiar introduction.

In de Wald bin i gange,
Die Blätter sin rot.
Die Winzener Bürstle
Sin numme für d Not. (Kassel 43)
Es isch e Bür im Bluemetall,
I ha 'ne wölle froge,
Ob 'r m'r will si Tochter ge',
Hundert Taler Gobe. (Kassel 84)

Geographic Sporadic

Since the publication of Strack's¹⁰⁹ collection of Schnaderhüpfel for Hesse and that of Schell for the Bergisch country the notion that the Schnaderhüpfel is strictly a product of the Upper German dialect area has been seriously challenged.

Strack, a thorough student of folk-lore in his native Hesse, says that the song is "heimisch" there.¹¹⁰ In his

¹⁰⁵(Frommanns) Die deutschen Mundarten, IV (1857), 75.

¹⁰⁶The dowry theme, the church-tower theme, and the Zu dir bin i ganga theme are listed elsewhere. Kassel does not contain the Dass es im Wald finster ist theme.

¹⁰⁷Schell 93; Meier 22; L. Tobler p. 213.

¹⁰⁸Werle p. 69; Süß 210; PH I 23; A. Tobler p. 31; Schmeller p. 465; GK I 98c; Schell 65; Simrock 340; v. H. p. 64; KW II p. 310; Vogl p. 36; HT 127b.

¹⁰⁹Adolf Strack, "Hessische Vierzeiler," Hessische Blätter für Volkskunde, I (1902), 30 ff., especially pp. 57 f. O. Schell, "Bergische Vierzeiler," Zeitschrift des Vereins für rheinische und westfälische Volkskunde, XII (1915), 212 ff.

¹¹⁰Op. cit., pp. 30, 55. Strack's treatment of local

collection there are a few Schnaderhüpfel taken over bodily from Alpine stock. Besides those cited elsewhere I give two here. The first is an unusual variation of the "Dreizehnhalb Schneider" theme:

Neunundneunzig Schneirer,
Die wieje hunnert Pfund,
Und wenn se das net wieje,
Do sein se nit gesund. (Strack 72)

Woas bat mich mei Wetzes,
Wenn mei Sechil net schneid;
Woas bat mich mei Schätzi,
Wenns bei mer nit bleibt.¹¹¹ (Strack 26)

That many Alpine Schnaderhüpfel have been made over to fit local conditions is quite obvious. In the following example, Äcker and Hase, terms familiar to people of the lowlands, have been substituted for Alm and Gans.

Ich und du stolzer Bu
Gen mirrenanner grase;
Hupfe uf de Äcker rum
Wie die junge Hase. (Strack 30)

Local pride and spirit are reflected in many songs, e.g.,

Die Veilsberger Glocke,
Hu goar schine Klang,
Ean Schätzi muss ich hu
Aus dem Reiskircher Land. (Strack 73)

Wanns Bottermilch roant
En Sauerkraut schneit,
Dann wern die Opperärer
Bürschercher gescheid. (Strack 75)

Schell's collection contains a number of stock Schnaderhüpfel, many of which are found in Simrock's Die deutschen Volkslieder. I give two here not previously cited:

Treu hab' ich geliebet;
Was hab' ich davon?
Mein Mädal betrübet,
Das hab' ich zum Lohn.¹¹² (Schell 89)

Mein Schatz ist ein Reiter,
Ein reiter muss sein.
Das Pferd ist dem König,
Der Reiter ist mein.¹¹³ (Schell 92)

variation in his running notes is excellent. See especially his comment to number 29 (pp. 41 f.).

¹¹¹Schmeller p. 457; W. Müller p. 417; Süß 208; HT 155b; Rösch p. 121; TS p. 140; Weimar, Jb. III (1855), p. 325.

¹¹²Werle p. 154; PH I 1552; Meier 74; EB 1056; Gundlach 438.

¹¹³Gundlach 320; EB 1055; v. H p. 54; Werle p. 104; PH I 167; Meier 39; HT 347; Dunger 183.

In Lippe nearby we encounter a Low German dialect version of the dowry theme.

Dreu Ossen, dreu Kälber,
un 'ne buntköppte Kāou,
De gifft mi muin Vaer,
wenn eck friggen sall. (Firm. I p. 268)

Oskar Schade lists thirteen genuine Schnaderhüpfel found near Weimar. Besides variants listed elsewhere, I cite an example valuable because it is a south German-Austrian creation:

Mein Schatz ist von Baiern
Und ich von Tirol.
Mein Schatz hat die Büchse
Und ich das Pistol.¹¹⁴

Two familiar themes, both found near Dessau, are listed in Firmenich. The first, a variation of "Dreizehnhalb Schneider" theme, is worth giving here:

Dreizen, vierzen Schneider,
Die wiegen fufzehn Pfund,
Un wenn sie das nicht wiegen thun,
Denn sin se nich gesund. (Firm II p. 234)

The second, "Es is nicht lange, dass 's regnet hat," is regular.

The occurrence in East Prussia of a variant of the dowry theme, viz.,

Vier Ochsen, drei Kälber,
Eine bucklige Kuh,
Das giebt mir mein Vater,
Wenn ich heirat'n thu',¹¹⁵

Meyer believes,¹¹⁶ is explained in the fact that a Swabian colony moved there at the behest of Frederick the Great. If the Prussian song were an exact duplicate of any found in Swabia or in surrounding regions, Meyer's argument, it seems to me, would have greater plausibility. But it is structurally different, listing two animals in the first line instead of one. If, on the other hand, it reached Prussia in printed variants, as I believe, one could explain drei Kälber as a compensation for the discarding of an adjective not current in the new region. Variants from Brandenburg and West Prussia, both exhibiting this structural

¹¹⁴"Volkslieder aus Thüringen; in und um Weimar gesammelt," Weimarisches Jahrbuch für deutsche Sprache, Litteratur, und Kunst, III (1855), 325. Schade says the genre is prolific, a statement that subsequent investigation has not corroborated.

¹¹⁵Hermann Frischbier, Preussische Volksreime und Volksspiele (Berlin, 1867), p. 42.

¹¹⁶Op. cit., I, 361 f.; II, 147.

peculiarity, lend support to this theory.

Drei Uchsen, vier Pfarde,
Eene pucklichte Kuh,
Doss gibbt mir mei Voter,
Wenn i heiraten thu.¹¹⁷

Drei Ochsen, drei Kälber,
'Ne schwarzbunte Kuh,
Die schenkt mir mein Vater,
Wenn ich heiraten thu.¹¹⁸

¹¹⁷(Veckenstedts) Zeitschrift für Volkskunde, IV (1892),171.

¹¹⁸Alexander Treichel, Volkslieder und Volksreime aus Westpreussen (Danzig, 1895), p. 147. I have attempted no treatment of non-German occurrence of Schnaderhüpfel-like verse in this study. It is a subject in and of itself. The pioneer studies of Gustav Meyer and Richard Steffen provide a point of departure.

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